

Hollywood

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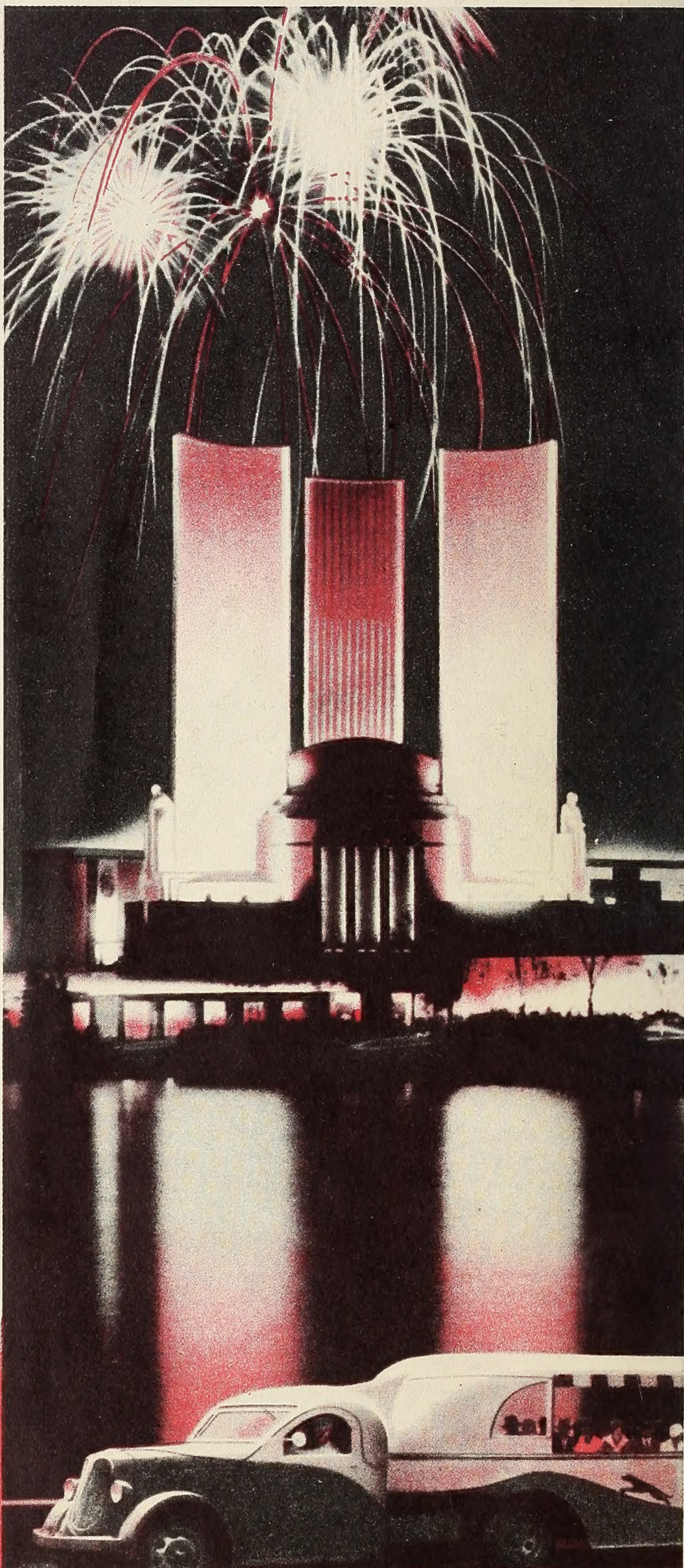
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Isn't it a Shame?

Bright girl...good company...but her teeth are dull...her gums tender!



Don't let
"PINK TOOTH BRUSH"
ROB YOU OF YOUR CHARM

SHE has the kind of personality that *clicks!* She has the spark. But the dingy shadow of neglected teeth dims all the rest of her charm.

It's a case of people not seeing the personality for the teeth.

Yes—it is a shame. But it is more than that—it is a warning. The "pink" which appears so often upon her tooth brush should tell her that *brushing the teeth is not enough*. Her tender, bleeding gums say that gingivitis, Vincent's disease, or even pyorrhea may not be far off.

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A daily gentle massaging of the gums with an extra bit of Ipana



gives the teeth the lustre of health, and helps keep "pink tooth brush" at bay. Start with Ipana today!

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A good tooth paste, like a good dentist, is never a luxury.

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ROSCOE FAWCETT
Editor

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 ARTHUR C. JANISCH
Assistant Editor

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J. EUGENE CHRISMAN

Western Editor

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Louise Fazenda is making a sensational screen comeback in *Wonderbar*. The dog is her pet poodle

 NOTES FROM
THE EDITOR'S CUFF

MERNA KENNEDY and Busby Berkeley spent the major portion of their honeymoon at San Quentin penitentiary . . . but they were there as students of criminology rather than as inmates . . . perhaps we shouldn't worry about such things, but Jean Muir wears a larger shoe than Greta Garbo . . . Carole Lombard thought the world had come to an end when she dragged the train of her metal dress across an exposed electric cable on Columbia's *Twentieth Century* set.

Mae West refuses to make scene No. 13 in a picture . . . she calls it 12-A instead . . . Rosemary Ames, California girl who crashed Hollywood via the London stage, used to earn spending money by exercising a neighbor's dog back in Oakland . . . writer John Meehan got so mad at his ever-losing racehorse, he gave it to his trainer . . . and now it's a consistent winner.

Joan Crawford and the *Sadie McKee* cast would have been plenty scared had they known that Matt McHugh was driving an auto for the first time when he did some chauffeuring in that talkie . . . as a youngster, Gary Cooper stuffed birds and small animals, and sold them to artistic-minded Montana saloon-keepers . . . Will Rogers will portray *Judge Priest* when Fox screens Irvin Cobb's magazine series.



Billie Burke, in *The Dover Road*, with \$1600 worth of chinchilla from the world's only chinchilla farm

 OF INTEREST
TO ALL FANS

MARY ASTOR escaped uninjured when she figured in her first auto crash . . . but there isn't much to be said for what remains of her shiny new car . . . Lionel Barrymore is celebrating the 25th anniversary of his screen debut . . . Leila Hyams, who has been so busy getting her new residence into shape that she's had to neglect her career, returns to the screen in *The Quitter* . . . Dorothy Lee and Bette Davis went to the hospital with laryngitis.

Ray Walker who won hearts along Main street while playing in Monogram pictures, has graduated to the majors . . . Paramount gave him a term and cast him opposite Sylvia Sydney in *Thirty Day Princess* . . . Grace Bradley will sing in Harold Lloyd's *Cat's Paw* . . . RKO-Radio will star John Barrymore in *A Hat, A Coat and A Glove* . . . Nils Asther portrays a hypnotist in Universal's *The Humbug*.

Katherine Mauk, Eddie Cantor's acting protégée, was seriously injured when thrown from a horse . . . Pat Wing is deserting the talkies to devote all her time to being Mrs. Bill Perry . . . Jane Murfin has been made a supervisor by RKO-Radio, the first of her sex to land such a post . . . Jane began her writing career as a sob-sister on a Detroit newspaper . . . Jimmy Cagney is raising another mustache, this one for his rôle in *Without Honor*.



Mae West in "IT AIN'T NO SIN"

with Roger Pryor, John Mack Brown. Duke Ellington & Band... Directed by Leo McCarey
if it's a PARAMOUNT PICTURE...it's the best show in town!



The PUBLISHER'S PAGE



Lilyan Tashman

Lilyan Tashman

LILYAN TASHMAN has answered the final call and the cinema has lost one of its most distinctive personalities. Movie lovers mourn her as a departed favorite star—Hollywood mourns Lilyan Tashman the woman.

Lilyan delighted in her reputation as Film-dog's style dictator. Women envied her uncanny ability to anticipate far in advance the trend of fashion and gloried in her introduction of the bizarre and unusual in style. For nearly a decade she was married to Edmund Lowe and their devotion was well-known. Lilyan Tashman had much to live for; her span of life was far too short. We grieve with Edmund Lowe and the world in her passing.

The romance between Gary Cooper and Lupe Velez of a few years ago is well-known. Later the Countess di Frasso apparently succeeded Lupe in Gary's affections. Now both Gary and Lupe are married—and Lupe and the Countess di Frasso are inseparable pals!



ZaSu Pitts

Neighborliness

ZASU PITTS has revived the quaint old custom of keeping a cow and donating milk to neighbors.

ZaSu and Claudette Colbert have been neighbors for more than a year but did not meet until recently when ZaSu visited the *Cleopatra* set and introduced herself. During their talk ZaSu discovered that Claudette drinks milk in an effort to increase her weight. ZaSu, with true neighborly generosity, offered to send Claudette a quart of milk daily from her private cow.

It is not easy to picture a cow in the backyard of a movie mansion, yet this actuality is one of the many human sidelights of Hollywood.

Hitch-hikers will throng the Hollywood highways more than ever now. Recently one of them thumbed down a sporty looking car driven by a beautiful blonde. He got the ride and a job in a box factory through the efforts of the driver who was—Jean Harlow!



Marlene Dietrich

Here's Hope

THE BEGINNINGS of screen stars should help those who believe they are doomed to a colorless existence in an unappealing job.

We might never have heard of Greta Garbo if she had been content lathering faces in a barbershop; Marlene Dietrich might be a violinist known only in her native Germany if prolonged practice had not injured her hand, and Fredric March might be peering out from a teller's window if the stage had not triumphed over banking.

Dauntless determination and a will to realize their ambitions lifted them from the ordinary to the position they now enjoy.



Charles Laughton

The Academy Awards

THE MOTION PICTURE Academy's 1934 awards should bring much satisfaction to all fans.

No fault can be found with the Academy's selection of Katharine Hepburn for the award going to the actress doing the best work during the season. Katharine won the honor through her work in *Morning Glory*. And it is agreed that Charles Laughton justly received the actor's award for his performance in *Henry VIII*.

Fox enjoys the unique distinction of winning three awards for *Cavalcade*: for the year's best production, the best direction (Frank Lloyd), and the best art direction (William Darling).

Mae West likes to tell about the time she went riding with a too impetuous gentleman. She asked him if he could drive with one hand and he eagerly said he could. "Then help me eat these apples," Mae replied.



Patsy Kelly

Comedy's Her Business

PATSY KELLY's business is being funny. Coming to Hollywood from the New York stage, she succeeded within a short time in establishing herself as one of the screen's foremost comédiennes. Her business is to make other persons laugh—and to forget she will not live more than ten years longer.

Patsy was riding with Jean Malin when he accidentally drove his car into the Pacific and lost his life about a year ago. Patsy survived only to learn that physicians can do nothing about the sand that seeped into her lungs—they grant her ten years.

Comedy—laughter—life—death—and a trouper who is going to make every minute of those ten years count.

An eager screen newcomer asked George Burns recently if he thought makeup was harmful—and especially if lipstick did any harm. George referred her to Gracie Allen with the remark that the lipstick Gracie found on his cheek didn't do him any good!



Joel McCrea

In Search of Privacy

MOVIE STARS discovered long ago that secret telephone numbers are far from secret. Many of them have to change their numbers once a month or oftener. Now they are building hideaway homes miles from a telephone where they can be reached only by telegram.

If you want to send Joel McCrea and Frances Dee a telegram it will cost \$1.50 to have it delivered to their ranch home. Ann Harding has a one-way phone—she can talk over it but no incoming calls can be received.

It must be nice to avoid wrong numbers in the middle of the night!



★ ★ In this, the best picture made since "ALL QUIET ON THE WESTERN FRONT," which was the greatest picture of all time, Carl Laemmle has the honor to present

Margaret Sullivan

with DOUGLASS MONTGOMERY

★ IN ★

"LITTLE MAN, WHAT NOW?"

A FRANK BORZAGE PRODUCTION

Screen Play by WILLIAM ANTHONY McGUIRE

★ ★ IT'S A UNIVERSAL PICTURE

"I hate to miss
the party,
But..."



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What's New ON THE SCREEN

The picture scout's tip-off on what movies are worth seeing

Murder at the Vanities

• Three cheers for Paramount and Earl Carroll! They have brought to the screen in *Murder at the Vanities* a type of picture that will appeal to everyone. His beauties certainly live up to their reputation. Carl Brisson, Denmark's new contribution to the American screen, is excellent. Victor McLaglen carries the mystery plot as a detective. Jack Oakie, Kitty Carlisle, Lona Andre, Toby Wing, Gail Patrick and others contribute plenty of laughs and entertainment.

I'll Tell the World!

• Here we have Lee Tracy back on the screen—and how! Universal has cast him in another newspaper rôle, but it's pretty genuine throughout and Lee is his old fast-talking, fast moving self. Sent as a correspondent to cover troubles in a mythical kingdom, he finds a rival reporter in Roger Pryor and dashing love interest in Gloria Stuart. If you don't see *I'll Tell the World!* it's your own fault.

The Crime Doctor

• Unless mystery pictures are *very* good, they are usually rather boring. This one is *very* good, being based on a novel but logical plot and backed up by excellent acting. Otto Kruger is the detective who plans and executes his perfect crime and nearly sends Nils Asther to the chair. Karen Morley, as Asther's lover, is splendid, and Judith Wood proves her screen worth as the victim. Fred Kelsey and J. Farrell MacDonald contribute much to the success of the picture.

Come On Marines

• If you can imagine a bevy of beautiful girls from a finishing school alone at night in a jungle under a tropical moon with a bunch of love-starved Marines, you can imagine the situations in this fast-moving picture. There's a battle and other bits of action and no end of entrancing dancing and vamping. Richard Arlen and Ida

Lupino carry the heavy love interest and Grace Bradley, Roscoe Karns, Toby Wing, Monte Blue and others help keep the screen from going frigid.

Twenty Million Sweethearts

• Warners bring us a sure-fire musical that manages to keep highly interesting without suggestive lines or objectionably brief costumes. It supplies a number of new tunes that undoubtedly will soon be whistled everywhere. The plot is thin, but that isn't important. It weaves around a singer who makes good through the help of a fast-talking manager and the sacrifices of his sweetie. Marriage interferes with his career and so marriage, career, everything go smash. The happy ending is when all are regained. The red hot cast includes Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, the Four Mills

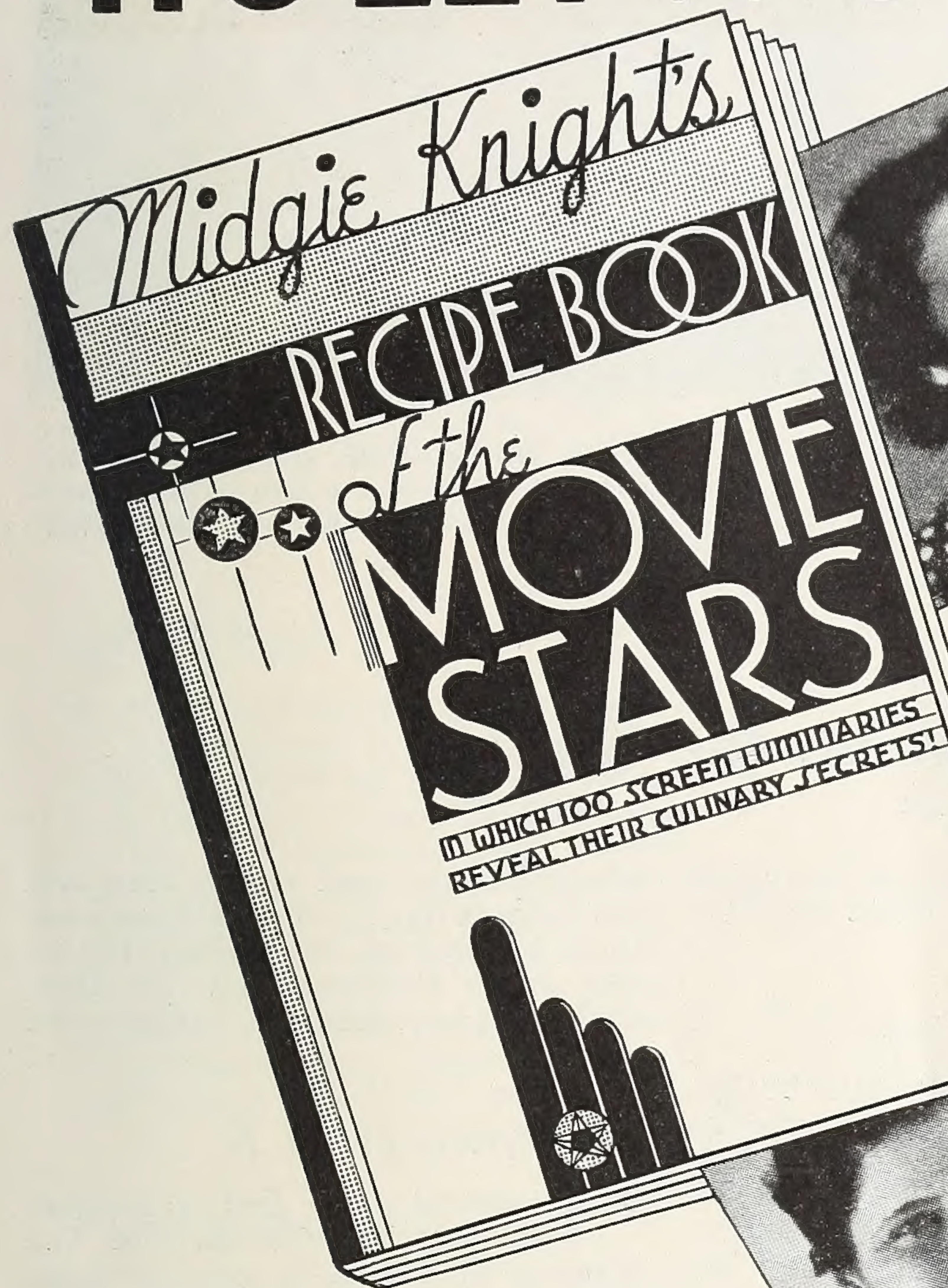
Please turn to page ten



Douglass Montgomery and Margaret Sullavan in a poignant scene from *Little Man, What Now?* Universal's picturization of the celebrated best seller by Hans Fallada

HOLLYWOOD

Famous Recipes of the HOLLYWOOD STARS



MARLENE DIETRICH



JEAN HARLOW



WALLACE BEERY



JOHN BARRYMORE



KAY FRANCIS



MARY PICKFORD



WARNER BAXTER

Try To Guess Your Favorite Star's Pet Dish!

HOLLYWOOD stars are connoisseurs of good food—and here's proof, in Midgie Knight's Personal Cookbook of Hollywood's notables, with 100 of Hollywood's most famous recipes—each recipe accompanied by a picture of the star who sponsors it.

For instance—maybe you wouldn't think of Clark Gable as the kind of chap whose favorite food is angel-food cake—but it is; and he has a recipe that's a wonder. It's one of the simplest and most nearly "failure-proof" angel-food recipes ever devised, too!

You'll have your friends fighting for invitations when you serve Edmund Lowe's

favorite lamb curry, or onion soup made with Joan Blondell's recipe! And there are a hundred of these favorite dishes altogether.

Midgie Knight's cookbook is unlike anything you've ever seen—both in the sources of the recipes and in the range of dishes. And the beauty of it is, every recipe is one which any cook can prepare easily and at little cost. Your kitchen needs it, to give that extra swank and flair to your menus. Mail the coupon now, with 25c in coin or stamps—and regale your friends with Hollywood's best-loved dishes. Act now—the edition is limited.

Here are a few Dishes the Stars suggest you try:

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- Paul Lukas—Deviled Tomatoes
- Bebe Daniels—Lobster la Granada
- Lionel Barrymore—Stuffed Peppers
- Kay Francis—Chicory Salad
- Warner Baxter—Favorita Salad
- Clark Gable—Angel Food Cake
- Maurice Chevalier—Welsh Rarebit
- Douglas Fairbanks—Gnocckis a la Romaine
- Mitzi Green—Fudge

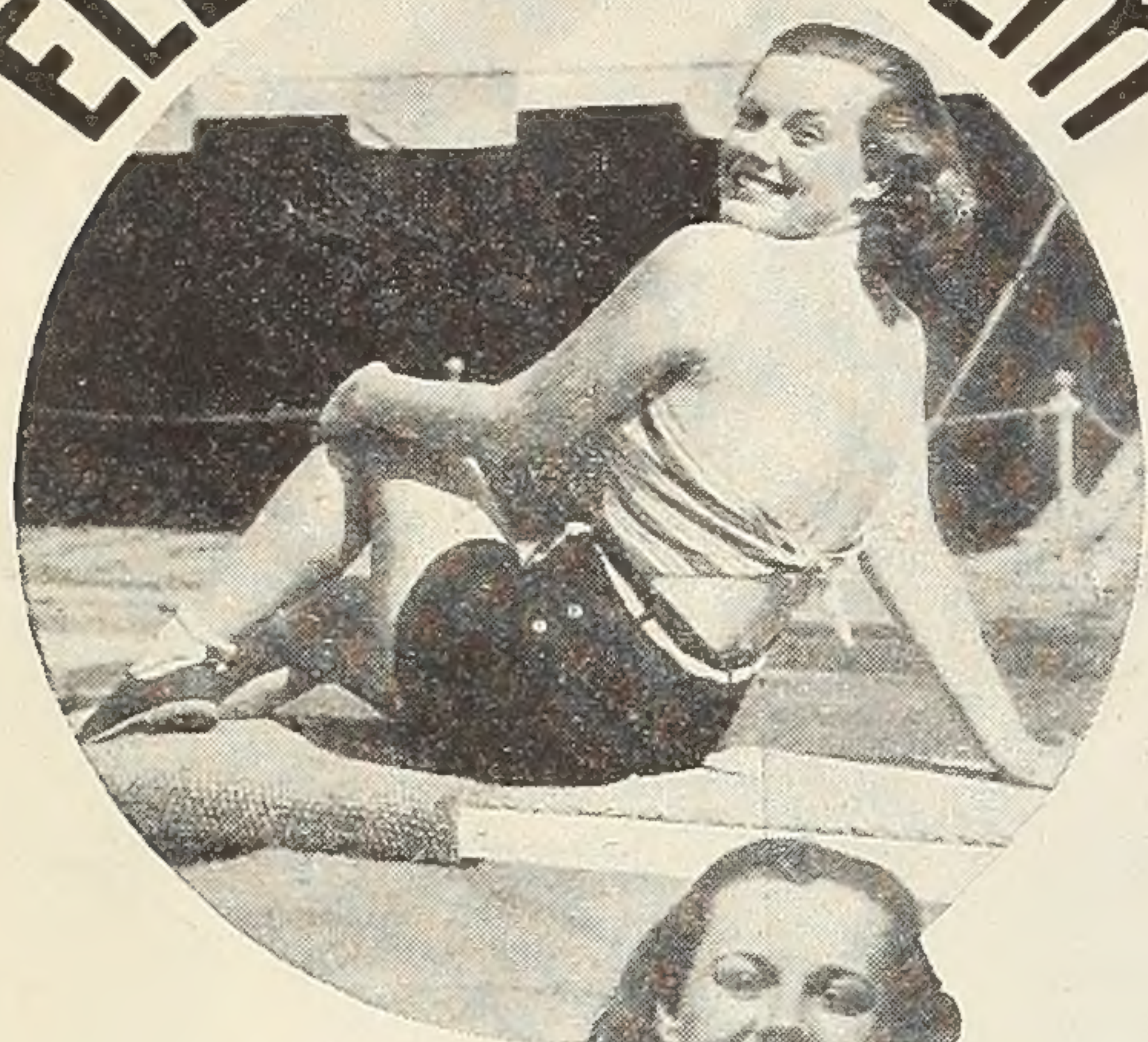
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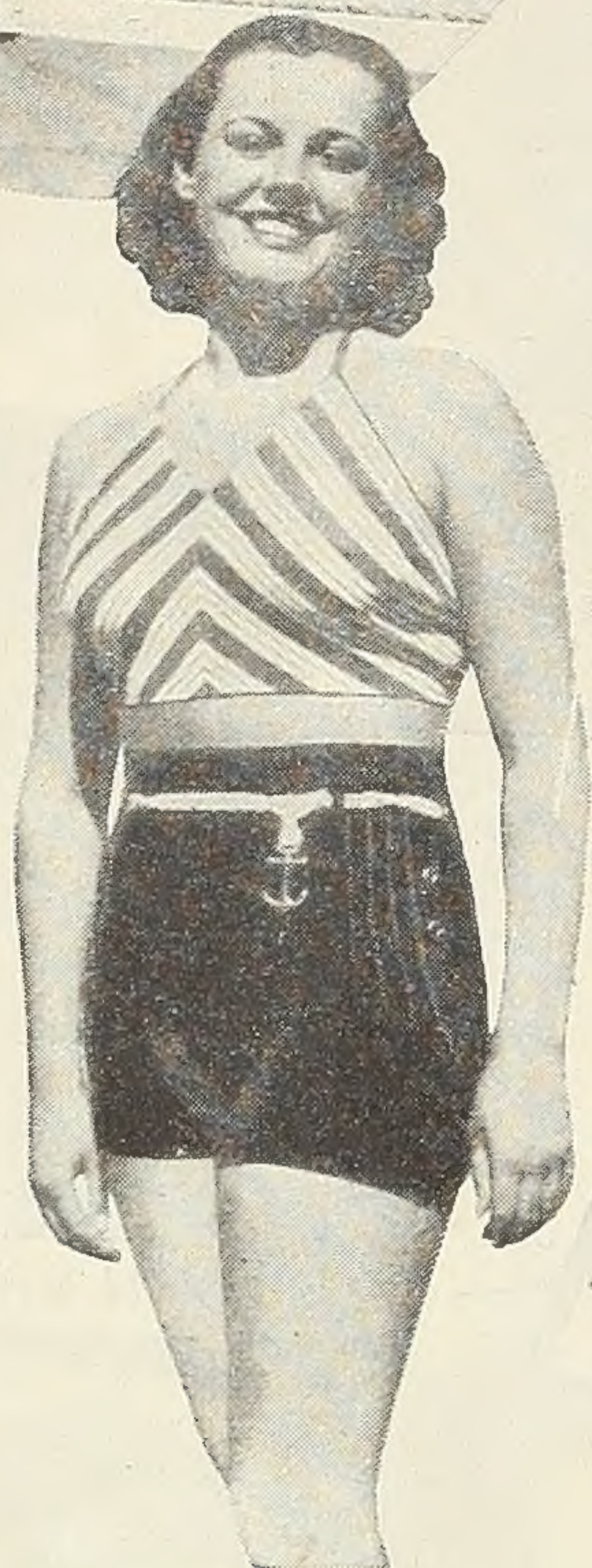
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City State

ELEANOR HOLM



*motion
picture
player,
says...*



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Banda-WIKIES
are perfect for the
All-American Girl!"**

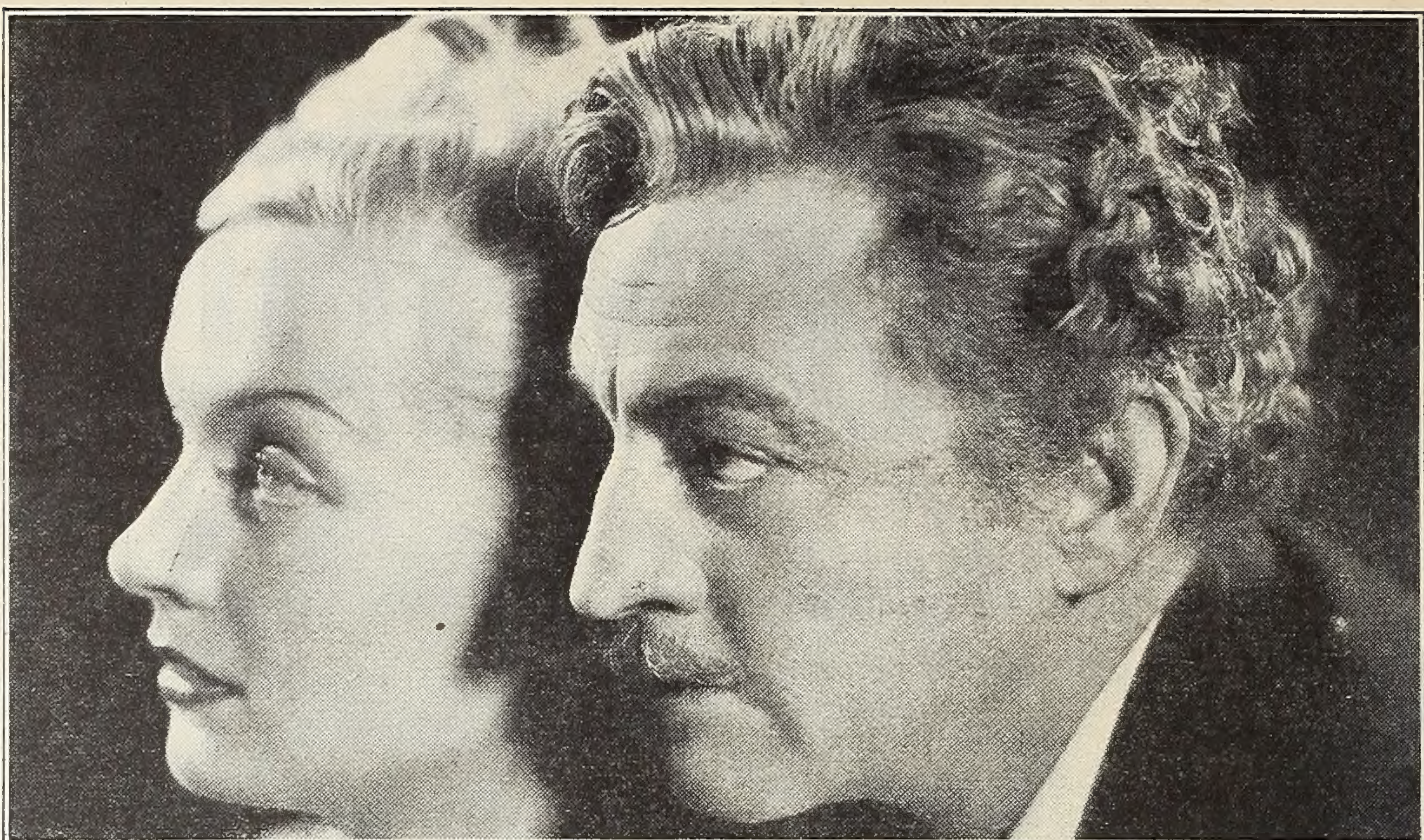
Eleanor Holm, stage and screen star, recognized All American Girl, for amazing accomplishments, charm and beauty . . . selects her swim suit for glamour and smart swim freedom.

Photographed, in Gantner Banda-WIKIES with high slim WIKIES trunks, silver buttons, rope-and-anchor belt, and adjustable, beautifully knit striped bandana that bares her back to the sun.

In Olympic blue, black, Alger red, Tipperary green, or brown (a high fashion!) \$3.95. At smart shops everywhere, or write us giving bust measure and weight. (Style book upon request.)

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Makers of Official Olympic Swim Suits NRA

GANTNER KNIT TO FIT
Banda-WIKIES
Garment Patented, Trade Mark Registered



—Irving Lippman

Carole Lombard and—there's no mistaking that profile—John Barrymore as they appear in Twentieth Century, Columbia's comedy hit from the pen of Ben Hecht and Charles MacArthur. The action takes place on board a train between Chicago and New York

What's New on the Screen

Continued from page eight

Brothers, Ted Fio Rito and his band and plenty of others. Don't pass this up.

Take the Stand

● Those of you who would be interested in the demise of a scandal writing columnist under rather unpleasant circumstances will find satisfaction in this Earl Derr Biggers mystery yarn. Jack La Rue is the lamented columnist and Russell Hopton does a right smart bit of acting as the clever young detective. The excellent cast is completed by Thelma Todd, Gail Patrick, Leslie Fenton, Jason Robards and Vince Barnett.

Upperworld

● Warren William and Ginger Rogers, by superior acting, save an otherwise dull picture burdened with an ancient plot. It concerns the man married to a woman whose social ambitions cause her to neglect him and throw him into the arms of the other woman. The receiving arms are those of Ginger Rogers, who, after playing William for a sucker, falls in love with him. Mary Astor does a nice bit of acting.

This Man Is Mine

● For the audience which enjoys sophisticated romance, *This Man Is Mine* is delightful. Irene Dunne and Ralph Bellamy and Kay Johnson and Charles Starrett are happily married couples. Constance Cummings, an intriguing little adventuress with

whom Bellamy once was in love, will not let him forget. This almost leads Irene to divorce, but Sidney Blackmer leads Constance off on other trails. An excellent cast in a splendid picture.

The Mystery of Mr. X

● Occasionally we find a mystery story that is different and *The Mystery of Mr. X* is one of these. Robert Montgomery is cast as a diamond thief who enters into a romantic tangle with Elizabeth Allan and Ralph Forbes and untangles the mystery in order to save himself. Without doubt, this will stand out as one of Robert Montgomery's finest screen portrayals. Lewis Stone, Forrester Harvey and others of like capabilities help keep this Metro picture above par.

Bottoms Up

● An excellent cast carries this musical along through some highly entertaining spots. There are quite a few delightful musical numbers and an abundance of pretty girls well exhibited in chorus work. The players include Spencer Tracy, John Boles, Pat Paterson, Harry Green and Herbert Mundin.

Midnight

● O. P. Heggie registers a remarkable dramatic performance in this story of a grand jury foreman who is instrumental in sending a woman to the chair for murder, only to discover

HOLLYWOOD

on the eve of the execution that his own daughter has committed an almost identical crime. It leaves the audience to decide whether there is an excuse for passion killing. This is a powerful story and other players who share honors with Heggie are Sidney Fox, Helen Flint and Moffat Johnson.

Bedside

● This is one of those pictures wherein the players are cast in rôles that cause the audience to engender a personal dislike for them. Warren William is a crooked doctor who buys his medical certificate and rises to fame via the publicity route. It is a tough assignment for a star who wants to keep popular with his public. Others in the cast include Jean Muir, David Landau, Allen Jenkins and Kathryn Sergava.

Let's Be Ritzy

● For a well rounded picture affording the utmost in screen entertainment, Universal can well be proud of *Let's Be Ritzy*. Robert McWade, that lovable old character actor, nearly steals the show away from Lew Ayres, Patricia Ellis, Frank McHugh and Isabel Jewell. It is the story of a young couple whose married life is almost wrecked by outside romance and intrigue because they cannot make ends meet on his \$30 a week salary.

Honor of the West

● For those who enjoy a bang up horse opera, *Honor Of The West* fills the bill. Ken Maynard is the hard riding sheriff of a western town and also plays the rôle of his twin brother, a weakling who runs a grocery store. Cecelia Parker loves Ken and is in turn desired by the weak brother. Fred Kohler heads a gang which robs the brother's store safe. From there on the plot moves rapidly through false accusations, kidnaping and all the rootin', tootin' wild west trimmings.

The Trumpet Blows

● *The Trumpet Blows* is a refreshing drama of the life and loves of a Mexican bull fighter, with George Raft cast as the matador who is in love with Frances Drake. Adolphe Menjou has a powerful rôle as his brother, a noted bandit who poses as a rancher and harbors a love for his bull fighting brother's senorita. Replete with excitement, suspense, love interest and excellent comedy, this Paramount picture should not be passed up.

Please turn to page sixty-two
JUNE, 1934

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Helen
Vinson

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Please send me FREE booklet on Frederics Permanent Waves—A FREE Frederics Wrapper, and a list of the Authorized Frederics Permanent Wavers in my neighborhood.

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I wish

somebody
would
tell
her!



"ISN'T it a shame? There's a girl who has 'come hither' if I ever saw one. But it becomes 'go thither' after a minute in her presence. Why doesn't some kind girl friend put her wise?"

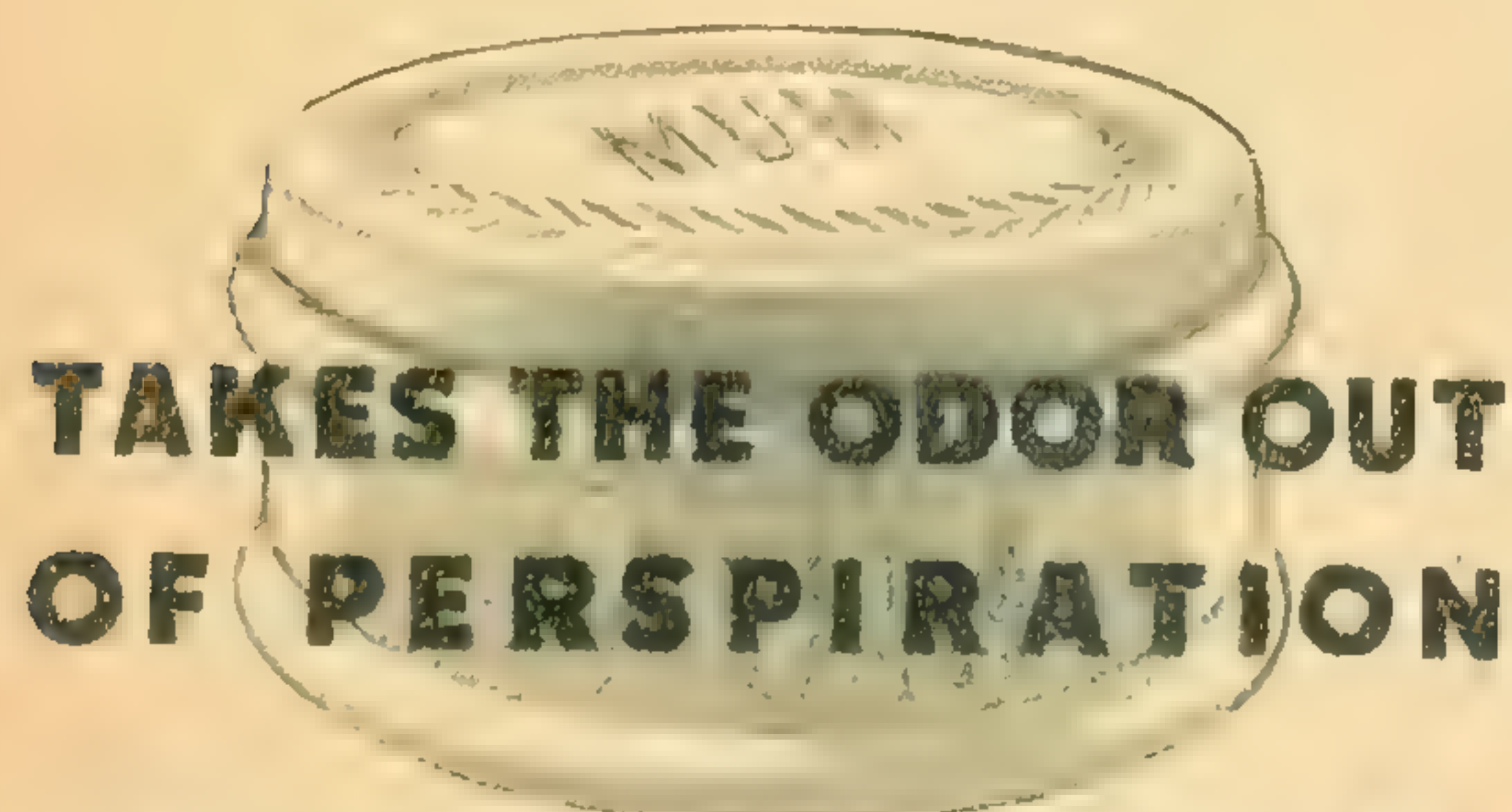
The surprising thing is that there still are girls and women—attractive ones, too—who need to be told that soap and water cannot keep their underarms free from that ugly odor of perspiration which refined people hate.

Smart girls who prize their popularity know that the *quick*, the *easy*, the *sure* way to keep their underarms always fresh and odorless, is with Mum.

It takes just half a minute to use Mum. Then you're safe for *all day*.

Mum is perfectly harmless to clothing. It's soothing to the skin, too—so soothing you can shave your underarms and use Mum immediately.

Don't ever let anybody say you are careless about underarm odor. Use Mum regularly and you'll be safe. Mum Mfg. Co., Inc., 75 West St., New York.



**TAKES THE ODOR OUT
OF PERSPIRATION**

ON SANITARY NAPKINS, TOO. Mum is also a wonderful deodorant for this use—guarantees protection from unpleasantness.



EDITOR'S MAILBAG

An open forum in which readers express their views on stars and pictures. \$5.00 is paid to each of the five best letters received each month.



Anna is magnificent

No Bunk

FOR once the build-up ballyhoo for a new cinema star wasn't a gross exaggeration, because Anna Sten really is a magnificent actress, a beauty of distinctive loveliness. In fact in *Nana*, despite a trite story, Miss Sten out-does even the most enthusiastic of the publicity boys. Her subtle charm and her enigmatic allure make Garbo seem quite ordinary and Crawford just another clothes horse. (\$5.00 Letter)

F. H. KENNEDY,
1946 W. Jackson Blvd., Chicago, Ill.

Craves Something New

WHY IS IT THAT the newsreels are abandoning the service of history and putting out a shingle as entertainers, with the result that they are simply a collection of sideshows, recurring athletic events and things which can better be viewed at a fair or vaudeville theatre? Even the newsreel announcer seems to regard it as a fence post to which is attached a complacently cheery and atrociously facetious brand of humor. I realize that history caught off guard is rare, but surely there are more interesting sights than cute kids, speechmakers, King Faud opening parliament, girls showing shapely legs and all the other events seemingly so vital to the twentieth century. For instance, why doesn't some news camera give a sight of the old studio lots in Hollywood? On a recent visit there I saw some of them, so interesting as a panorama of past screen productions. Why aren't sights like these incorporated in our newsreels? Are other fans just as tired as I am of being fed fillers, prepared speeches and bathing girls? (\$5.00 Letter)

KERRY KAVANAUGH,
6220 37th St., N. W., Seattle, Wash.

Cynical Critics

THIS hue and cry for something new and different in pictures sounds a hollow note when we see nurses and doctors flock to see pictures concerning the medical field, college students crowding to watch college pictures, aviators and mechanics filling the seats for air films and so forth. Surely, they don't expect something new and different in a picture dramatizing something which is an everyday common occurrence in their lives.

Do you suppose the instinct to criticize and find fault is the answer? You so often hear nurses behind you say loud enough to be heard, "Oh, poof! No surgeon ever wore an ironed gown to operate in," or some collegian in the front say, "We couldn't get away with that in our college," or an aviator on your right say, "Yep, that's Hollywood's idea of flying." Why do these people yell for something new and different? (\$5.00 Letter)

JESSIE CZARNECKA,
Children's Hospital of Michigan,
Detroit, Mich.

Aristocratic Cameo

IRENE DUNNE, you charming little aristocrat. To me you seem like a clean cut cameo, endowed with human emotions. You possess an illusive something which at times causes Homeric impulses, later soothed by the sweetness of your personality. After viewing one of your pictures, I go home with a feeling of contentment, knowing I have seen that rare thing, a perfect performance. (\$5.00 Letter)

NORMAN H. YOUNG,
316 S. Broadway, c/o Russell Hotel,
Los Angeles, Calif.



Irene, charming aristocrat

HOLLYWOOD



Judith needs a break

An Old Story

WHY does Judith Wood never get a real break in the cinema world? at, has a delightful voice and is a finished stage actress. She scored a tremendous hit in the original New York cast of *Dinner at Eight* and had already proven her mettle upon the screen at that time, and yet Hollywood, usually so eager to sign up stage favorites, gave her part to Jean Harlow in a film version of the same play.

PRISCILLA TOWNSEND
CAMPBELL,
Little House, Peterboro, N. H.

Likes "Horse Operas"

WESTERN PICTURES are deserving of a more favorable niche in the cinematic hall of fame, I think. There used to be some very laughable and lively "horse operas," but nowadays some mighty fine films are appearing with that real old Western tang and packed with action. We grown-ups thrill to such fast moving screen epics as *To the Last Man* and *Frontier Marshal* just as much as do the kids, even though we may not stamp our feet and holler when George O'Brien or Randolph Scott gallop heroically through tight situations.

MAX W. VAWTER,
Leadville, Colo.

Lessons on Life

I SOMETIMES wonder why there is so much bitterness shown towards so-called "sex" and "triangle" pictures. Don't you think that films of this sort often prevent similar situations occurring in real life? When I am watching such pictures, I am forced to form a mental picture of what would happen if the events of the story occurred in my own life. This usually gives me a feeling of deep appreciation of the happiness of my own hitherto lamented lot. I say to myself, "I am no Jean Harlow and my boy-friend is no Clark Gable, but our lives are full of happiness and understanding." Let us always heed the warning of the lessons that come to us via the screen.

(\$5.00 Letter)

MARY JENSEN,
1912 Thomas Avenue, N.,
Minneapolis, Minn.

Paging Marian

WHAT HAS BECOME of Marian Nixon? Is it another case of colorless rôles ruining a good actress? She is far more. Please turn to page fifty-six

JUNE, 1934

SYLVIA SIDNEY
and
FREDRIC MARCH
in Paramount's
"GOOD DAME"
B. P. Schulberg Production
Max Factor's Make-Up
Used Exclusively



The Appeal of LOVELY BEAUTY invites— Romance

COLOR has an emotional appeal. Psychologists know that certain color tones and color harmonies attract, actually create desire.

In Hollywood, we have proved this... and to give beauty a secret attraction, Max Factor, Hollywood's make-up genius, created color harmony make-up to emphasize the allure of each type of blonde, brunette, brownette and redhead.



Powder



Creating a satin-smooth make-up that will cling for hours, Max Factor's Brunette Face Powder blends in color harmony with Sylvia Sidney's brownette coloring. Perfect under any close-up test.



Rouge



Harmonizing with the color tone of the powder, Max Factor's Carmine Rouge imparts a soft, lifelike glow of color to the cheeks... Smooth, like finest skin texture... it always blends evenly.



Lipstick



Accenting the color appeal of the lips, Max Factor's Super-Indelible Carmine Lipstick completes the color harmony make-up. Moisture-proof... the color remains permanent and uniform for hours.

Now the luxury of color harmony make-up... face powder, rouge, lipstick in harmonized shades... created originally for the stars of the screen by Max Factor, is available to you. Max Factor's Face Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar. At all leading stores.

Max Factor



Hollywood

NOW FREE...YOUR COLOR HARMONY MAKE-UP CHART

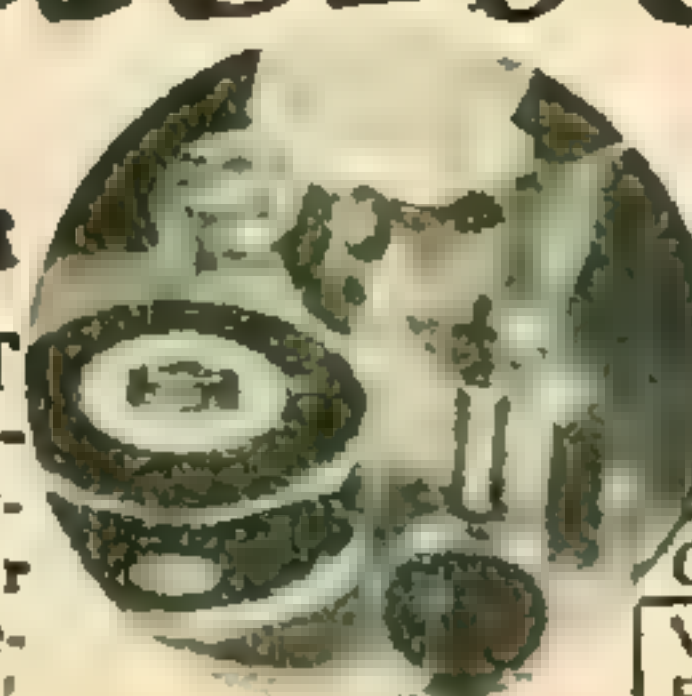
FILL in and mail coupon to Max Factor, Hollywood, for your Complexion Analysis and Color Harmony Make-Up Chart; also 48-pg. Illus. Instruction Book, "The New Art of Society Make-Up." NOTE: For Purse-Size Box of Powder and Lipstick Color Sampler, four shades, I enclose 10c for postage and handling.

Name

Address

City

State



COMPLEXIONS	EYES	HAIR	SOCIETY MAKE-UP
Very Light <input type="checkbox"/>	Blue <input type="checkbox"/>	BLONDE <input type="checkbox"/>	★ Face Powder,
Fair <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>	★ Rouge,
Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE <input type="checkbox"/>	★ Lipstick
Medium <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>	in COLOR
Ruddy <input type="checkbox"/>	Brown <input type="checkbox"/>	BRUNETTE <input type="checkbox"/>	HARMONY
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>	
Freckled <input type="checkbox"/>	LASHES <input type="checkbox"/>	REDHEAD <input type="checkbox"/>	
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>	
SKIN Dry <input type="checkbox"/>	Dark <input type="checkbox"/>	If Hair is Gray, check	
Oily <input type="checkbox"/> Normal <input type="checkbox"/>	AGE <input type="checkbox"/>	(see above and here)	

Together again

The most *Glorious*
sweethearts of the Screen



Janet
GAYNOR

Charles
FARRELL

Just as they captured your hearts in
"Seventh Heaven" and "Sunny Side Up",
they'll win you again in this lovable
romance of young hearts, young love—

CHANGE OF HEART

with
JAMES DUNN
GINGER ROGERS

Produced by WINFIELD SHEEHAN
Directed by John C. Blystone. From
the novel "Manhattan Love Song"
by Kathleen Norris



FAVORITES OF THE SHADOW STAGE



- Otto Dyar

PAT PATERSON

● These alluring dimples and entrancing smile have quite captivated Hollywood. Since her arrival from England the gorgeous Pat has filmed *Bottoms Up* and is now appearing in *Call It Luck* for Fox

MARY RUSSELL

● Not so long ago Mary was working as a stylist in a San Francisco department store. Then Louise Fazenda saw her and arranged a screen test and a contract and rôle in *Dames* for Warners were forthcoming



-Scotty Williams



IDA LUPINO

—William Walling, Jr.

● There was a little girl and she had a little curl right in the middle of her forehead—and her conquest of male Hollywood was quite complete. Ida is to be seen currently in Paramount's *Come on Marines*



RONALD COLMAN and LORETTA YOUNG

—Kenneth Alexander

● Fresh from his extended vacation abroad, Ronald Colman is engaged in filming a sequel to one of his greatest successes, *Bulldog Drummond*. Loretta Young plays opposite him in Twentieth Century's *Bulldog Drummond Strikes Back*



IRENE BENTLEY

● One of the busiest stars on the Fox lot, Irene Bentley, is proof that all society girls do not enter pictures as a lark. She has been constantly in demand for screen rôles since her film début and her latest screen hit is *Three on a Honeymoon*



—Freulich

MINNA GOMBELL

● Any studio is Home, Sweet Home to Minna—perhaps no other star is in such demand. Among recent films in which she has contributed her work are Universal's *Cross Country Cruise* and Radio's *Strictly Dynamite*



HERBERT MARSHALL
and
NORMA SHEARER

● A new and more delightful than ever Norma will delight fans in *Riptide*, her first picture following a lengthy screen absence. Herbert Marshall and Robert Montgomery share honors as her leading men



BABY LEROY
and
CAROLE LOMBARD

● Ah, *The Handsome Brute*—meaning Baby LeRoy, of course, who is slated for the picture of that title. Carole is now completing work in *We're Not Dressing* with Bing Crosby for Paramount

HOLLYWOOD

Lilyan Tashman's Last Interview!

HOLLYWOOD Magazine offers exclusively
the last interview granted by Lilyan Tashman
before her untimely death!

by HARRY N. LAIR

WHEN I TALKED to Lilyan Tashman in her dressing room at the old Biograph studios in New York, little did I realize that only a few days later she would answer the Final Call at the untimely age of thirty-four.

In the first place, Lilyan was always so eager, so alive. She fairly brimmed over with the joy of living. Wherever she was, there you would find laughter. With her there was never a dull moment.

Her last talk with me was filled with excited plans. She was considering an offer to broadcast a series of radio talks from a Chicago station. There was a personal appearance tour to be mapped out. There was a complete new wardrobe to buy.

All this she told me between "takes" on her latest picture, *Frankie and Johnny* in which she played the rôle of Nellie Bly who steals Johnny away from Frankie, played by Helen Morgan. She had never looked better in her life. Both Chester Morris and Helen later told me what a fine performance she was giving and what a joy it was to work with her. The day before her death her first starring picture, *Wine, Women and Song* was premièred on Broadway.

● When I expressed sympathy over the fact that she had to be working in New York during the coldest weather in years, she laughed.

"It's my job," she told me. "I'll go wherever my work takes me. Besides, I like cold weather!"

As she reclined on the wicker chaise longue in the glare of the strong mid-day sun, I noticed that she seemed a little tired. Behind her hovering in the background were her secretary, a rather severely dressed young woman, and her colored maid. Beside her was a luncheon tray, practically untouched.

"Don't let me interfere with your eating," I suggested. She pushed the tray aside. "I'm all through," she answered. Perhaps in that one incident can be found a contributing cause for her death at an age when most women are just beginning to enjoy life. Lilyan Tashman, jealous of her title as "the best dressed woman on the screen," has been accused of literally starving herself to keep her figure slim and youthful. It is highly possible that this continued abstinence from food seriously undermined her health so that when her last illness overtook her, all the fight had gone out of her system. An emergency operation had failed to save her from the advanced tumorous condition which brought about her death.

When the dreadful news reached me I was sitting in a theatrical office with Colleen Moore and Nita Naldi. Nita, who had known Lilyan since childhood was completely stunned. They had been chums for years. When Lil first broke into the *Ziegfeld Follies* of 1917 it was Nita who helped her to make-up and helped develop her undoubted style sense. Lil had been a teacher at Hunter College until Florenz Ziegfeld saw her in a restaurant and offered her work in the *Follies*. She and Nita had lived together in New York for years, sharing the alternate disappointments

Please turn to page seventy-two



—Anthony Burke
Edmund Lowe
and Lilyan Tash-
man were one of
Hollywood's truly
happy married
couples. They
were married in
1925 and were
intensely devoted
to each other.
This picture was
made at Palm
Springs shortly
before Lilyan
went to New York
where she passed
away



Janet Gaynor declares war on loneliness and unhappiness . . . and you'll be surprised at the result!

A NEW JANET GAYNOR is ready to face the world which she has shunned for over a year! Soon Hollywood will recognize her as the grown woman, no longer afraid of life, that she has become. The transformation is complete.

Idol of all small towns, butt of cruel Hollywood ridicule, Janet has been living an unheralded and unpublicized life such as Garbo could only imagine in her dreams.

It has been a strange picture—that of a girl whose fan mail and weekly salary check rank with any of the movie industry's most popular entertainers separated from her fellow workers by as wide a gulf as could come between people in the same business.

"What?" Janet exclaims. "Live among all those picture people and their petty squabbles? I should say not!"

● Janet doesn't forget that she is a picture person herself. She just can't convince herself that she is part and parcel of Hollywood. And she isn't! She works at the studio, draws her salary from a producer, and there the likeness ends.

She realized this when she withdrew from Hollywood society a year ago this spring and surrounded her private affairs with an impenetrable cloak of silence.

But today she wants to try again. She wants to live, free and unhampered by her fear of what Hollywood might have to say. The heartbreak and discouragement which drove her into seclusion are things of the past. She has recovered her sense of equilibrium.

When Janet and Lydell Peck were divorced, Janet thought she wanted seclusion from everything Hollywood was. She broke all her ties with the cinema capital and plunged into an entirely new life, completely foreign to anything in the past.

At the time of her divorce, the harsh light of unfavorable criticism was being played on her work in pictures by sophisticated critics and snobbish actors. Rumors were abroad that Charles Farrell was largely responsible for the dissolution of her marriage ties. Sickened, Janet made up her mind to completely alienate herself from Hollywood.

Now the first keen hurt has been dulled. She wants to mingle again with those she tried to forget, live what she thinks would be a normal life for an actress. She decided to strike a happy compromise and it turned out to be the solution she was seeking. Yet she spurns the offers of a gay Hollywood whose only demand is that she become an integral part of it. That she will never do!

● Her life of the past few months has taught Janet that she must retain more of her individuality than do most of Hollywood's film stars, if she is to return to their life and be happy.

Three servants, a cook, a personal maid, and a chauffeur, run her home which stands between Beverly Hills and Hollywood. She lives here because she found it imperative to be in such close touch with her studio. Otherwise, her home would be miles from the capital of filmland.

She does manage to have her personal refuge to which she flees when it is vacation time. Malibu Beach is the natural choice of nearly every Hollywood personage of importance enough to afford its beach houses. Because Janet was only too well aware of this fact, she selected an

JANET

GAYNOR

HOLLYWOOD

by FRED RUTLEDGE



Janet Gaynor is far too sensible to cherish dreams of a real-life wedding with Charles Farrell for she knows that while that is not impossible it is highly improbable



Following her divorce from Lydell Peck a year ago, Janet Gaynor became Hollywood's loneliest, most unhappy star

entirely different location for her own seaside bungalow.

It stands down at an unfashionable beach just past the oil wells at Venice, silent and nearly without neighbors. White sand stretches out in both directions, washed by the Pacific ocean. And there Janet stays, lying for long hours on a beach which has no other occupant.

Occasionally her closest neighbors are at home. They are Fay Wray and her husband, John Monk Saunders. Perhaps Janet will meet them on the sidewalk which runs along in front of their two cottages.

"Hello," Janet salutes them, and with a wave of her hand she is gone. Never another word, except a congratulation or two if a picture has just been released.

Back for work at her Beverly Hills home, Janet rests after studio hours in the cloistered privacy of a huge flower garden. She walks among the different beds, noticing with pleasure the artful effects they obtain, putting in the back of her head suggestions for slight changes she will make to the gardener.

The hardest part of living a life withdrawn from the community to which she owes her earnings has been the absence of enough spontaneous gaiety.

She has found that privacy, freedom from prying gentlemen of the press, rest from a constant round of parties, grow into almost insurmountable obstacles in a path to normal enjoyment of life.

It is all well and good to go two or three nights a week to the neighboring picture house without fanfare of studio publicity, to see a favorite star. It would be more than enough—if it were possible to stop and chat with people who were friends.

At first, in her seclusion, Janet cast around for obvious

Please turn to page seventy-one



Janet's beach home is segregated from those of other film stars. She has consistently avoided their companionship but now all that is over. She is resolved to forget the past and live only for today!

REBELS!

JUNE, 1934



—Freulich

Lucille Lund, a Northwestern University co-ed, came to Hollywood after winning Universal's All-American beauty contest. You saw her first in Saturday's Millions



—Kornman

Lu Anne Meredith is a Texas gal. She began her stage career at the age of thirteen, dancing with the Fanny Brice revue in Los Angeles. In 1931 she was a Follies girl. You'll be seein' her in Harold Lloyd's picture, The Cat's Paw



Helene Cohan has the distinction of being the daughter of Broadway's very famous George M. Cohan. You saw her in Lightnin' and The Penal Code



Gigi Parrish comes from Cambridge, Massachusetts, and is a sister of Ann Parrish, the famous novelist. Gigi made her screen debut in Sam Goldwyn's Roman Scandals

EVERY YEAR THE Western Association of Motion Picture Advertisers—press agents to you!—select from the many lovely Hollywood newcomers thirteen WAMPAS Baby Stars. This year they chose Judith Arlen, Betty Bryson, Jean Carmen, Helene Cohan, Dorothy Drake, Jean Gale, Hazel Hayes, Ann Hovey, Lucille Lund, Lu Anne Meredith, Gigi Parrish, Jacqueline Wells and Katherine Williams—Stars of Tomorrow! The four pictured on this page are a luscious sample of the 1934 Wampas Babies!

WAMPAS
**BABY
STARS**
OF 1934

The Stars of Tomorrow make their bow today! These youngsters have their feet on the golden ladder, so watch them step

THE MAN IN GARBO'S PAST

The true story of Garbo's first love and the inspiration that guided her to fame!

by AL SHERMAN

COUNTLESS STORIES HAVE been penned about Greta Garbo. Page after page of comment, factual and fictional, about the glamorous one have filled periodicals of all sorts and descriptions. By this time the lad—or lass—who cannot give you the “inside” facts about Garbo’s past, present or future just isn’t in the thick of things. In fact, as a conversationalist he’s on a par with the poker player who wandered into a bridge experts’ convention by mistake.

But in all these stories one hears little or nothing of Carl Brisson. We know of Mauritz Stiller. We all have heard how this director nurtured the genius of Garbo to bring it to its full flowering under the warming sun of Hollywood. But of Carl Brisson? Those who have wandered abroad and knew of his fame as an actor in Europe’s halls can recall his name. They know he has been signed by Paramount for American pictures and will be seen in *Murder at the Vanities*. But they seldom, if ever, linked his name with Garbo.

Yet Carl Brisson is the man who, with Stiller, brought the romance of fame into the shopgirl’s life. He, alone of the many who claim a share in the success story of Garbo, has been the primary reason why the Gorgeous Greta is the one conspicuous world figure in the cinema of today.



—Ray Jones

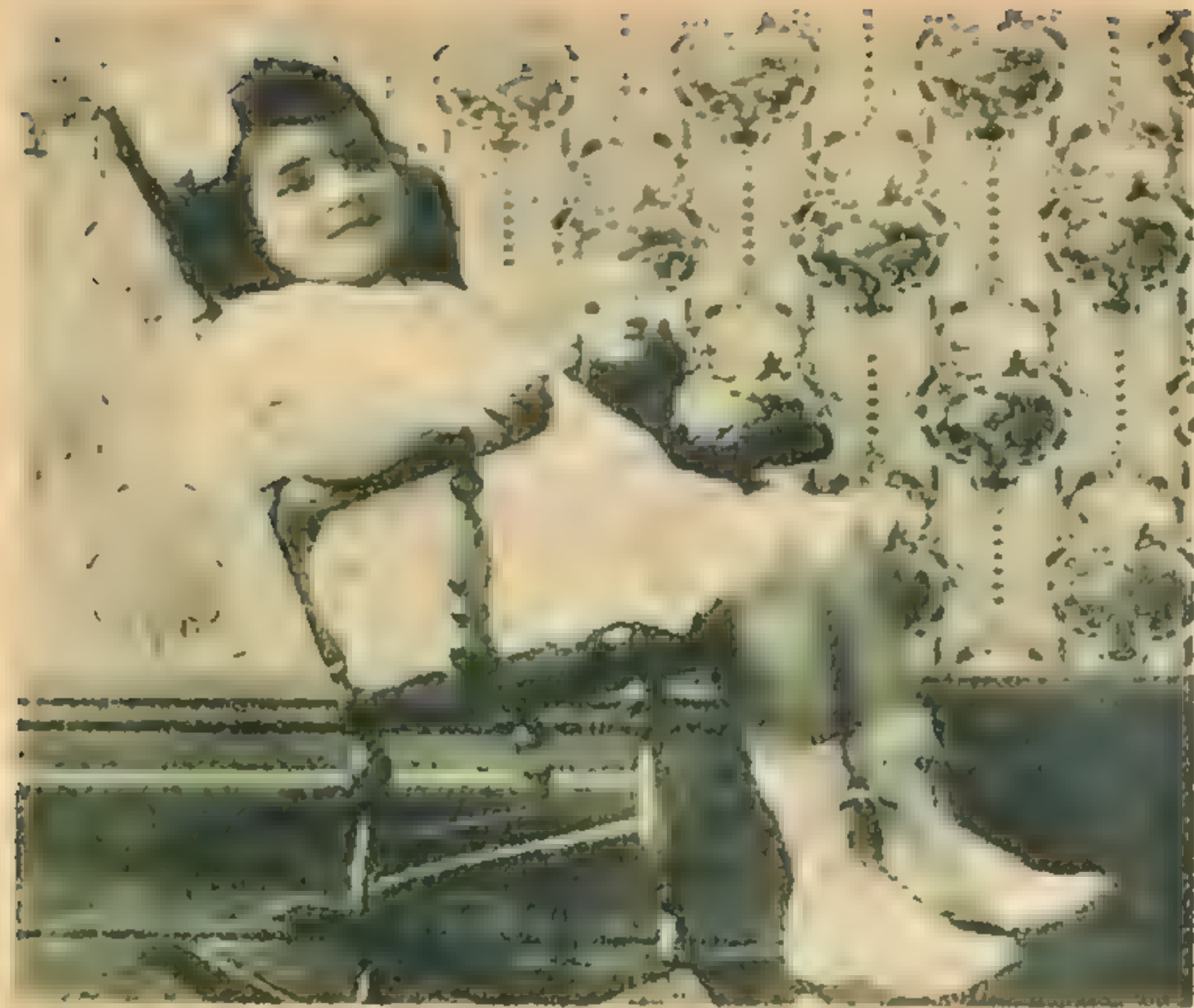
*Day after day Greta Garbo used to gaze with enraptured romantic longing upon Carl Brisson. Her idol is making his American screen debut in **Murder at the Vanities***

It is a romantic story—a tale of pathos and cheer; of devotion and honest affection.

Out of the past, a strange, romantic past, has come Carl Brisson, the one who first recognized the talent hidden deep within the nervous, spindling milliner’s apprentice of Stockholm. It was he, who by his understanding, tact and devotion, helped the Greta Gustafson of those days to become the glamorous, glittering Greta Garbo of today. And he, again, will be with the Greta who once listened, shining-eyed, eagerly, as he unfolded the mysteries of acting before her rapt gaze.

The story becomes doubly interesting. For today Greta is seen gazing, with admiring eyes, at the Rouben Mamoulian whom she calls “Mamoo” when they are alone

Please turn to page fifty-two



Claudette Colbert at the age of three listening to her Grandpa sing in Paris. When she was six her parents moved to the United States



When Claudette was eight years of age she received her first communion in New York. She lived in the heart of Manhattan



Leslie Howard and Claudette became close friends when she was appearing on the Chicago stage in 1926 and often played tennis together

STEPPING STONES

THE GLAMOROUS TRUE LIFE STORY OF CLAUDETTE COLBERT



Claudette's latest film is It Happened One Night in which Columbia stars her with Clark Gable

THERE WAS No doubt about it; Grandpa could sing.

Not good, perhaps, but loud. Very loud. So loud that his powerful voice shook the living room of the little farmhouse so that four-year-old Claudette Chauchoin listened in fear lest the white-washed ceiling should tumble in upon her.

Claudette Chauchoin, Claudette Colbert to be, recalls the scene in the farmhouse as one of her first recollections. It is stamped deep in her memory, as these early childhood impressions usually are. Since those days, many things have happened to Claudette. She has become a star on both stage and screen, met success and failure, had the thrill of great personal success—but she still counts the sight of her tall, white-haired grandparent singing in the low-ceiled room, one of the most impressive of her life.

Grandpere Chauchoin had been educated for an operatic career in his youth, but his dream of becoming an opera star never matured. After marriage he settled down to the more certain and profitable one of a French farmer. Grandpa sang with a voice far more powerful than musical, but to the little Claudette it was one of the most wonderful voices in the world.

The future film star was born in Paris in 1907, in the section, just within the walls, called Sainte Mandé. She remembers little of her early life in Paris except the long walks with her mother in the Bois de Boulogne which was very near her home. Sometimes it was her elder brother, Charles, who took her on these walks. On Sunday afternoons it was her father, Georges.

Papa Georges and Mama Jeanne had many things to talk about while Claudette and brother Charles were on their strolls in the park. Georges, never too successful as a business man, had met with two reverses in a row.

HOLLYWOOD



Claudette (center) and two members of the cast of La Gringa, the first play in which she starred on the stage. That was in 1928



Claudette and Ben Lyon were featured in For the Love of Mike, her first movie which was filmed in 1927 under Frank Capra's direction



Claudette's first big stage chance came when she appeared with the Leah Kleschna Co. in Chicago during the first year of her career

TO FAME

by CLARK WARREN

A chain of pastry and bon-bon shops he had started had failed; an ink factory in which he was a heavy stockholder had gone to the wall, and the couple spent long hours debating the advisability of taking the family to America and starting anew. Mama Jeanne cried often at the thought of leaving her dear Paris, but Georges was afire with the desire to get to America, the land of opportunity, to start again in that land of promise. Claudette remembers little of the trip to America.

New York, to a six-year-old French girl, was a city of wonders. The roar and bustle of the street traffic, the screech of elevated trains, and the rumble of the subways were sometimes terrifying to her, but it was all interesting. She could not speak or understand a word of the Yankee language, but she could stare in open-eyed wonder at the hurrying crowds, the huge buildings and all the strange, new sights which greeted her eyes at every turn.

Papa Georges soon ensconced his family in an apartment in Fifty-third street at Lexington Avenue and set out to look for a position. His letters of introduction finally won him a post in the foreign department of the First National bank.

● Claudette can not remember when she first learned to speak English. It was not at home, where neither of her parents spoke it. All family conversations were in her native tongue. Even when her mother and father could speak English, they insisted that Claudette and Charles address them in French.

"It wasn't because they didn't like America or the English language," explains Claudette. "Mother knew she spoke with an accent, and knew that I would retain my own accent if she talked to me in broken French-English. She preferred that I learn it at school, from my teachers."

Please turn to page fifty-eight

Some fun, eh? Claudette Colbert and John Williams enacted this romantic scene for The Kiss in a Taxi which was produced on the New York stage in 1926. The taxi, apparently, was left outside—waiting





—Elmer Fryer

A breath of Ireland is seen in the bonny smile of Maxine Doyle, junior star on the Warner lot, who will appear in *The Key*

WITH THE NEWS SLEUTH

All the news of the month as noted by our ace reporter while hobnobbing with the stars at work and at play

By HAL E. WOOD

Marie Beating Back

MARIE DRESSLER is recuperating from another illness, and her vast army of fans will utter a prayer of thanks.

The beloved picture-stealer has been sicker than even her closest friends realized, but now is believed on the road to restored health.

Her next vehicle has been ready and waiting for several weeks.

Garbo Frowns Again

GRETA GARBO is anything but pleased over the action of Metro in assigning Victor Fleming to direct her in *The Painted Veil*. In fact, there are rumblings to the effect that the Swede

is dusting off that over-publicized line of her's, "I tank I go home!"

It isn't that Greta has anything against Victor. It's just that she wants Rouben Mamoulian to megaphone her again!

Love Grows Apace

THE RUDY VALLEE-ALICE FAYE romance goes merrily on, rumors to the contrary notwithstanding.

Three thousand miles apart, the crooner and his protégée-fiancee are continuing their billing and cooing by telephone and telegraph.

Ria Is Happy

NO ONE is more delighted over the enthusiastic manner in which femininity swooped down on Clark Gable

during his New York stay than is his own wife.

Ria never has been jealous of Clark's screen popularity. Instead, she is praying that it continues to mount.

Georgie Ignores Mae

GEORGE RAFT looms against the cinema horizon as the man in a million. He's the first Hollywoodian to decline Mae West's throaty invitation to "Come up'n see me some time!"

George even went so far as to threaten another walk-out should Paramount officials insist upon his playing opposite Mae in *It Ain't No Sin*.

George argued that the story gave Mae 99 per cent of the breaks which, he pointed out, wouldn't appease his own fan public.

HOT FROM HOLLYWOOD

Foreign Affairs

JACK OAKIE of Yorkshire, England, has written Hollywood's Jack, revealing that he won first honors at the Yorkshire fancy dress ball with his impersonation of the latter . . . Edna Murphy, who preceded the Warner heiress as Mrs. Mervyn Leroy, will resume her residence in Spain as soon as she winds up her current Hollywood sojourn . . . despite all the hue and cry over the Lee Tracy incident, Mexican government officials have put their okay on the completed *Viva Villa* film . . . Thomas Meighan is

back in Florida after walking out on the British talkie in which he was to play opposite Norma Talmadge . . . and to make matters worse for the Englishmen, Norma fled, too . . . Metro's London barristers have appealed that court decision awarding \$125,000 to Princess Irena Youssouppoff, who charged she was libeled in *Rasputin and the Empress*.

National

MOVIE PRODUCERS and their expensive aides are all a-twitter over the airing of their heavy salaries and bonuses

in the United States Senate . . . Sam Goldwyn can't understand why Congress would want to pass the Dickstein bill clamping down on foreign artists on the American screen . . . and the boys in Washington are going to have to put up some tall arguments to convince Sam that Maurice Chevalier has done any harm in this country, or that Norma Shearer's draw in England isn't a fair trade for Ronald Colman's take on this side of the Atlantic . . . the War Department has commissioned W. S. Van Dyke, roving megaphonist, as a captain in the army reserve . . . ZaSu Pitts and



—Scotty Welbourne

And such is a dog's life in Hollywood! Warren William and his attractive wife are enthusiastic devotees of the wire-haired terrier. Their pets have won many blue ribbons

Take Gertie, Too, Or—

RKO-RADIO wants Douglas Fairbanks, Jr., for the lead in *Green Mansions*, and Doug has countered with one of those love-me-love-my-dog proposals.

Junior, it seems, would be very, very pleased to return to America for the rôle—providing the studio will sign his fiancée, Gertrude Lawrence, to play opposite him.

The hitch seems to be that Gertie is a bit too mature for the fairy-like young girl characterization.

Co-Star on Stage

DOUG AND GERTRUDE have signed for a stage production, opening in Manchester, England, late in April, jumping over to Edinburgh and Glasgow, then crashing in on London.

Doug is hopeful the vehicle will eventually carry him onto Broadway.

The pair plan to wed immediately after the Manchester première.

Who's Laughing Now?

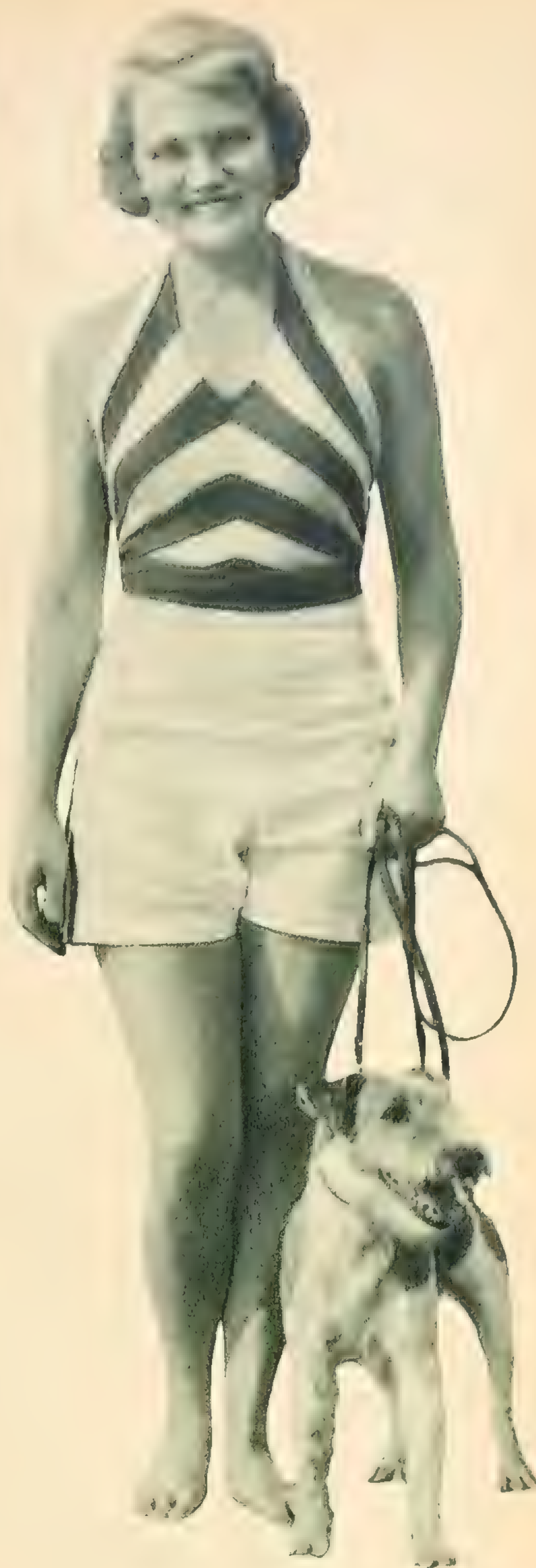
RONALD COLMAN seemed to be getting along swimmingly with Virginia Pine, known in Chicago social circles as Mrs. Virginia Peine Lehmann, until Raft crossed Virginia's trail, and now she can't see Ronnie at all, at all!

The Killer Emotes

MACK GRAY, George Raft's bodyguard, whom Carole Lombard renamed "The Killer," no longer has to bask in the reflected glory of his idol. Mack's an actor in his own right nowadays.

Paramount gave him a rôle—an important one, too—in *Half Way Decent*.

Incidentally, Mack would like to have the world know his fiancée, Jean Lacy, isn't an extra girl after all. Instead, she plays bits on the Hal Roach lot.



Minna Gombell's terrier is as fond of surf bathing as she is. She is appearing in *Strictly Dynamite*

bridegroom John Woodall had to cut short their Gotham honeymoon because of a summons from the studio . . . Hollywood wasn't interested in El Brendel's services until after he got under way on a personal appearance tour . . . then, suddenly, every producer seemed to have a rôle for the Swede impersonator . . . Irene Dunne is a celluloid widow again . . . hubby Francis Griffin having returned to his medical practice in Gotham.

Romance

KAY FRANCIS must have been joking when she told that Los Angeles divorce judge she was through with matrimony . . . because now that she's got her

decree, she's seen everywhere on the arm of Maurice Chevalier . . . and are they lovey-dovey . . . Georgie Raft is so very disconsolate when he's away from Virginia Pine . . . there's love in the eyes of Jack Holt as he sits, hour after hour, on the sets where Lilian Bond is emoting . . . Gary Cooper's a bit oversized for the rôle, yet he was the real-life Cupid who introduced sister-in-law Barbara Baliff to handsome Jay Lloyd . . . and it's a gay foursome when Gary and Sandra go stepping, for they drag Barbara and Jay along . . . Glenda Farrell was recuperating from the flu down in Palm Springs when fiancé Bob Risken phoned her that he was too lonesome . . . then Glenda forgot about the germs

and fled back to Hollywood . . . Henry Willson is all agog over Patricia Ellis, on whom he showers red carnations, a bushel at a time, in heart-shaped baskets . . . now that Director Bill Seiter and Laura LaPlante have agreed to divorce terms, Bill is stepping with Grace Williams . . . that fellow who has been pouring sweet phrases into Alice Brady's ear is none other than Louis D'Arlclay, the ultra-expensive interior decorator . . . Don Alvarado is forgetting about his shattered romance with Marilyn Miller by squiring Irene Bentley to the night spots . . . Charles J. Irwin has won Helen Mack's heart . . . and consent . . . Rose Davies, sister of Marion and ex-wife of a newspaperman, divides her attentions



—Wide World

Ricardo Cortez and his beautiful bride, the former Mrs. Christine Lee, are popular figures in Filmdom's social life

Joan Picks June

JOAN CRAWFORD will marry Franchot Tone some time in June.

The couple held a joint celebration of their birthdays, beginning with a party on the *Sadie McKee* set, and continuing with dinner in Joan's Brentwood manor.

Joan gave her betrothed a 10-karat star ruby ring, matching the cuff-links she presented to him earlier in their courtship.

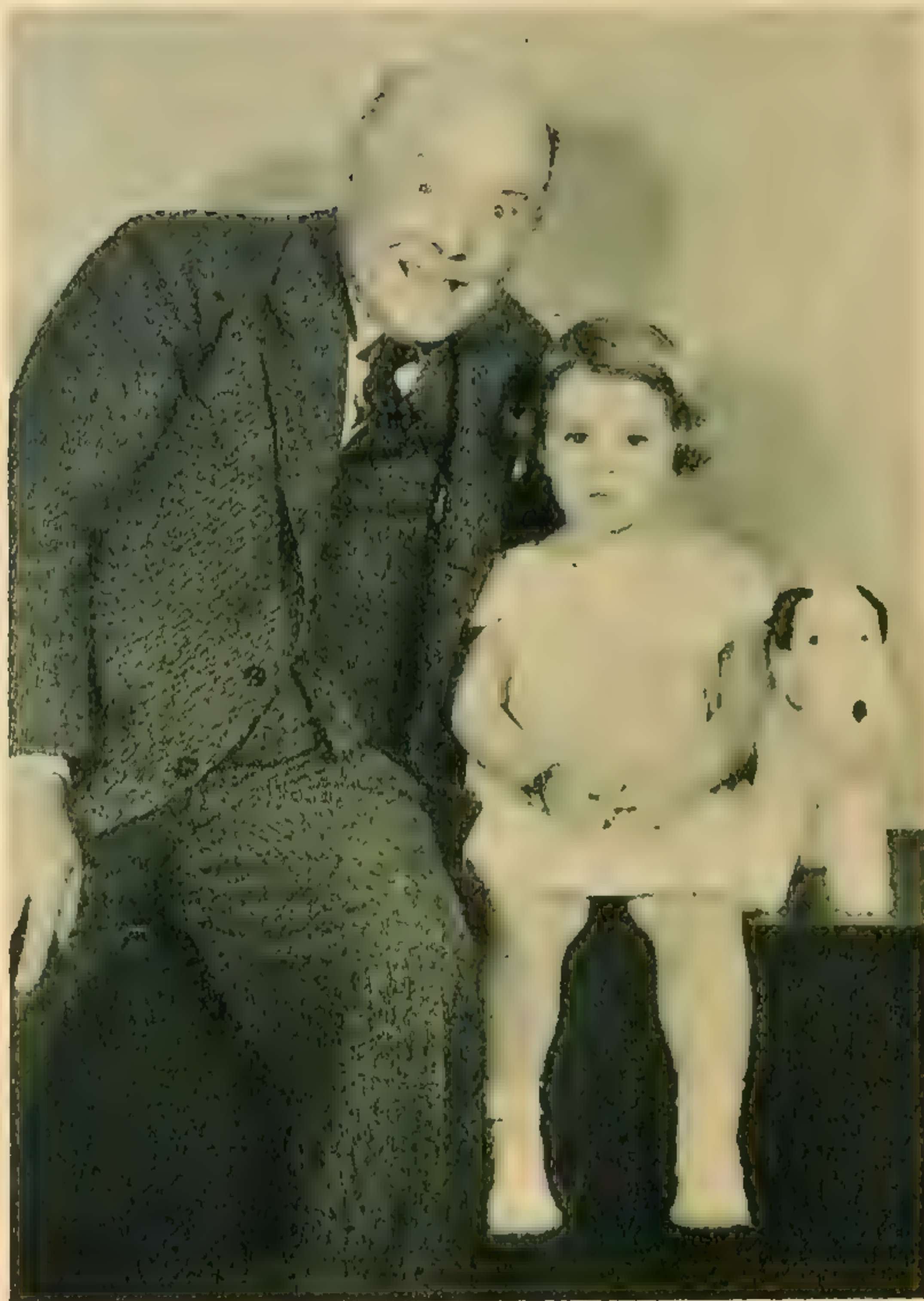
Joan Goes Arty

THE TONE influence on Joan grows more noticeable with each passing day.

It was Franchot who induced Joan to cut down on the amount of lip rouge and go in for more subdued attire. Now she has taken up high-brow theatricals in a big way, thus meeting Tone on a common hobby.

She plans to build a little theatre in

WITH THE NEWS SLEUTH



—Scotty Welbourne

Guy Kibbee is a mighty proud daddy when little Shirley Ann visits him on the set. His daughter finds picture making rather serious business

her own backyard, where Franchot and she can emote to their hearts' content.

Bill Buys a Home

WILLIAM POWELL has purchased the Hobart Bosworth home in Beverly Hills, and is contracting for all sorts of alterations and additions.

There's no cause for alarm among Bill's feminine admirers, however, for he is not contemplating another marriage.

He plans to share the new abode with his mother and father.

Divorce in Air?

THE FATES SEEM to be doing their best to keep Edna Best off the American screen.

Perhaps you are still able to recall that time Metro brought Edna to Hollywood to play opposite John Gilbert, only to have her run away because she was so lonesome for Herbert Marshall, then on the New York stage.

And now that Edna is making a second start, with *The Key* as the vehicle, her heart just isn't in her work.

She's so busy denying divorce rumors that she has few moments for anything else!

Eddy to Warble

THE grand voice of Nelson Eddy, which Metro has been hiding under a bushel while using him in straight dramatic bits, will burst forth into song in *Naughty Marietta*, in which he will be co-starred with Jeanette MacDonald.

Nelson has been straining at the leash during his build-up period at the Culver City plant.

A Sensational Widow

WITH THE PEACE dove still hovering over *The Merry Widow* sets, Metro is convinced it has a smash hit, what with Jeanette MacDonald and Maurice Chevalier struggling to the last breath to outdo one another.

Unbiased reports are that *The Merry Widow* has every prospect of becoming the cinema's biggest money-maker for 1934.

Maurice's Romance

THERE'S love in those sparkling orbs of Maurice Chevalier as he flits hither and yon with gorgeous Kay Francis.

What started out as one of those drop-in-sometime companionships, has spouted into a heart affair of the first water.

HOT FROM HOLLYWOOD

between Princes Serge and David M'Divani Writer Harry Ruskin ran Jack Oakie a close race for sweatshirt honors until Earl Carroll arrived with his Gotham beauties, but now that Harry's gone nertz about Earl's Dorothy Daws, he's taking lessons from Adolphe Menjou on how to be a well dressed man Mack Sennett, recovered from injuries suffered in the crash that killed his pal, Charlie Mack, is scampering about with Vivian Keefer, a blonde cutie from Broadway Matt Moore continues to be headman in Aileen Pringle's life Lola Lane's too-hot romance with Al Hall is

on ice for keeps so Al, who has a flock of feminine admirers, is back in circulation again after three years of love-making, Astrid Allwyn and Al Kingston have struck a discord Associate Producer Efe Asher divides his hours between toil and Peggy Gottler that affair between Tommy Brown and Anita Louise has endured for a year, so Tommy gave Anita a Scotty pup named "Wee Kirk," and Anita presented Tommy with a double cameo ring rich Howard Hughes' return to the picture business faces a delay since he succumbed to the charms of Billie Grabinger

down there on the Florida beaches Kathryn Carver Menjou is mooning with Randy Scott and the town wonders that has become of Roland Brown.

Marriages

THE ALTAR jaunt of Maureen O'Sullivan and John Farrow suffered a temporary setback when Maureen was cast in *Thin Man* Fox is capitalizing on the elopement of Pat Paterson and Charlie Boyer by sending them into *The Royal Command* script on the French actor's first American picture had to be rewrit-

Wherever you see Kay these days, you're certain to find Maurice, too, whether it be a cocktail party, a dinner or one of those late dance spots.

Miriam Ransoms Dog

MIRIAM JORDAN has "Pretty," her favorite canine, back after carrying on extensive telephonic negotiations with unidentified persons for several days, and finally paying a heavy reward.

Miriam was just another victim of the new Hollywood racket, on which city detectives have been working for weeks.

The gang has been grabbing off plenty of easy money by kidnaping stars' pooches.

Ruby's That Proud

RUBY KEELER is more enthusiastic over Al Jolson's return to the silver-sheet in *Wonderbar* than she was over her own great success in *Forty-second Street*.

The gal who would rather be Mrs. Jolson than anything else insists her husband is destined for a celluloid comeback that will send him to heights surpassing those he attained in his first talkies.

Ruby flew across the continent to be with Al at the New York premiere of his film, returning two days later to report for work in *Dames*.

Josef Tags Along

WHEN MARLENE DIETRICH's exhausted physical condition sent her to La Quinta, the desert resort, following completion of her stellar tasks in *The Scarlet Empress*, Josef von Sternberg, her mentor, trailed along.

So close has the Von Sternberg watch over Marlene's welfare become, Hollywood has stolen a line from the fairy tales, and now refers to the noted director as Marlene's little lamb.

Bruce a Daddy Now

ELEVEN-YEAR-OLD Dorothy Jane Ames underwent a major legal operation when Judge Samuel Blake signed the adoption petition making her mamma's new husband, Bruce Cabot, her foster-father.

Adrienne took advantage of the court
Please turn to page forty-seven



—Elmer Fryer

Ginger Rogers' smile may well be one of serene contentment for she has become one of Hollywood's most popular stars both on the screen and off. Her latest picture is Twenty Million Sweethearts in which she has a featured rôle

ten to include a part for Pat . . . Edward Halperin, indie producer, middle-aisled it with Dorothy Gray McFarlane, social light . . . Wera Engels and Ivan Lebedeff are co-authoring a wedding announcement for mailing in the very near future . . . Frances Lee is the bride of Alex Bennett, insurance broker . . . Mickey Neilan, Blanche Sweet's ex-mate, is counting the hours until he says "I do" with Louise Strauss Brandstatter, heiress to the bond fortune.

Divorces

THELMA TODD won a decree from Pasquale J. de Cicco, known to social circles as the broccoli king . . . but she's

keeping her ex-mate on the payroll as her business agent . . . Lila McComas found her name posted as co-respondent when Ethel Weeks Shepherd, social leader, sued Dr. Hovey Learned Shepherd . . . Neil Miller was an accomplished lover when he had a Honolulu moon for lighting effects but under the Hollywood kleigs he was a flop as a husband, Dorothy Mackaill told the judge, so Dorothy's second marriage went the way of her first try, and she's free again . . . Sheila Terry won her liberty when she swore Major Lawrence Clark, wealthy Canadian, broke her heart by calling her "awkward and clumsy" . . . Charlie Foy, one of the late Eddie's many sons, divorced Grace Hayes, radio star,

because she objected to the size of the joint laundry bill . . . Clara Ates' plea for temporary alimony from the stuttering Rosco has been delayed . . . and it looks like another reconciliation for this battling pair . . . George Raft's wife, Grace Mulrooney, is suing for legal separation . . . Miriam Jordan and Joseph Davis have been granted a divorce.

Births

THE MERIAN COOPERS (Dorothy Jordan) have gone to Honolulu to await the coming of their heir . . . Sally Eilers and Harry Joe Brown are shopping for baby things . . . and Sally's so thrilled.

Please turn to page seventy

HE'S A "RIGHT GUY"



by
WHITNEY WILLIAMS

THINK OF GANGDOM and racketeering . . . and you immediately put the finger on Edward G. Robinson, James Cagney, George Raft. They've played so many sinister rôles that one just naturally places them in the same category with Mister Capone and his cohorts.

It remains, however, for a fairhaired lad, just turned twenty, whom no one would ever even associate with the more seamy side of life, to know the underworld habits by their first names; to know the habits and weaknesses and whimsies of every big-shot racketeer in New York.

Tom Brown is that lad, and he numbers among his acquaintances nearly every racketeer and gangster in the eastern metropolis.

Not so long ago, he picked up a Los Angeles morning paper and nearly missed dunking his doughnut in the coffee when he read that two old-time friends had been killed the previous evening in a Vermont Avenue Italian restaurant. Another gang murder, a double-header, the newspapers described the event. Two weeks later, he learned that another friend had been put on the spot and rubbed out in the east.

● "I've known most of the mob intimately since I was a kid," he explains. "I lived in 45th Street between Broadway and Sixth Avenue, in a theatrical rooming house, and along this thoroughfare everybody who amounted to anything in the theatre, in sports or in the underworld would gather daily. Most of them congregated either in a drug store, called Sam and Abe's, or along the back wall of the Hudson Theatre.

"Some of my earliest memories are of them buying me sodas or candy or giving me nickels and dimes. I amused them and they liked to have me about. It was the most natural thing in the world, then, for me to meet everybody, both big shots and small-time grafters, and to call them by their first names.

"By the time I was ten or twelve there wasn't a mobman in New York who didn't accept me as one of them. I knew everybody . . . everybody knew me. I was welcome wherever I went because they knew they could trust me. I never blabbed. They called me 'a right guy,' knowing that their secrets were safe with me. Consequently, I've been 'a right guy' to them ever since.

"Racketeers, especially the big ones, and the theatre are closely allied in New York. The stage holds a fascination for them and they're continually associating with the theatre crowd. Many of the more wealthy members of the mob finance shows, both for the purpose of making more money and for some avenue in which to account for their tremendous earnings along less legitimate lines. There are very few stage people who don't know many of the more prominent racketeers. I possibly am more familiar with them than many, due to having grown up in their midst.

● "I never condemn a man for what he is . . . it's none of my business," Tom continued seriously. "As long as he treats me okay, I accept him for his face value. That's why, I suppose, I have always gotten along so well with the mob. I'm not inquisitive; what they do does not concern me. So long as I pay attention to my own business, I think I'm justified in making my own friends.

"Years ago, one of the big shots told me if ever I became involved in trouble, or was held up or robbed, to get in touch with him immediately. Some jewelry of my mother's was stolen one night and I went to him at once. The following

Please turn to page seventy-two

Tom Brown's amazing adventures in gangland!

HOLLYWOOD

"I Was Terrified!"



What was the sinister menace that drove Pert Kelton terror-stricken from her home to escape the eerie groans and ghastly scraping of unseen fingers that made her nights hideous?

by DOROTHY SPENSLEY



GHOSTS SHE DOESN'T mind—much. It was the nocturnal groans, the eerie thumpings from the cellar, the ghastly scraping of unseen fingers on plaster walls, that finally drove Pert Kelton out of her eight-room Italian villa.

She didn't mind—much, when the electric light switch, with no human aid, clickety-clacked three or four times in the guest chamber, and no light issued from the bulb. In fact, the clickety-clack of the spirit-controlled light switch (she never, pressing the wall device with her own well-manicured finger, could get a gleam of light from the bulb) became a staccato accompaniment to a witches' festival of strange sound and occurrence.

It was only when, at four one dark morning, unearthly groans were thrown up from the cellar, that Pert called the radio police.

"I'm not easily frightened, and I'm not any more superstitious than any other person who has been on the stage all her life," said Pert, now snug in her new Hollywood apartment, surrounded on right and left by neighbors, "but I've never had a more horrible time than in the four months that I lived in that perfectly charming house.

"All of my life I have wanted a home, and when I saw that stunning house I said to myself 'Here's heaven. Here's what I have always been looking for!' It was lovely. Tall trees—eucalyptus and peppers, all swaying in the wind, and the house standing alone in the center of them. Too much alone. There wasn't a neighbor that I could yell at when it became apparent the place was haunted by ghosts.

④ "Maybe it was my imagination—but I doubt it. The night of the last earthquake, I lay in bed reading the latest jungle book. I had just reached the part where a leopard and a monkey tangle in a death battle, when the bed started to churn, the furniture began to dance and the walls shook. I was down the hall in two seconds flat, with the sheets and bed clothes draped around me. But that was a natural occurrence, the earthquake. I was convinced that the noises I heard in my lovely villa were supernatural.

"The unnatural feeling about the house got on my nerves. I wasn't sleeping at all at night. I got so I'd lie in bed waiting to hear the next sound. Sometimes there would be a groan from deep within the house. Our two bedrooms were on the upper floor, fortunately. But you never caught me with a flashlight in hand peeping around cellar braces to surprise a ghost.

"The living rooms and the giant reception hall were filled with authentic Italian antiques. How do I know but what one of the hand-carved *credenzas* might have been the wedding chest of a Borgia? Perhaps it came from the palace of a political enemy of one of the great poisoners. Perhaps its owner had swallowed a poison administered by a Borgia, had writhed in agony to his eternal grave, and had commanded his immortal soul to haunt the very piece of furniture, elaborately carved and beautifully made, that decorated the living room of my Italian villa.

"I don't know, but I do know that mother and I stood four months of ghostly torment and then we packed our trunks and left. But not before our house guest, my cousin June

Please turn to page seventy-three



You gasped at this! But the ape was only an enlarged image of a very small model projected on a huge screen



Note how the Invisible Man's black makeup on the lower part of his face blends with the shadows of his coat

The CAMERA DOES LIE!

by ROBERT EICHBERG

Revealing for the first time the real lowdown on how those clever trick camera shots that thrill and baffle you are made!

DON'T THINK for a minute that the motion picture producers enjoy "fooling" the audiences. They prefer, whenever possible, to stage genuine scenes and to attain this objective they have sent crews to the far ends of the earth.

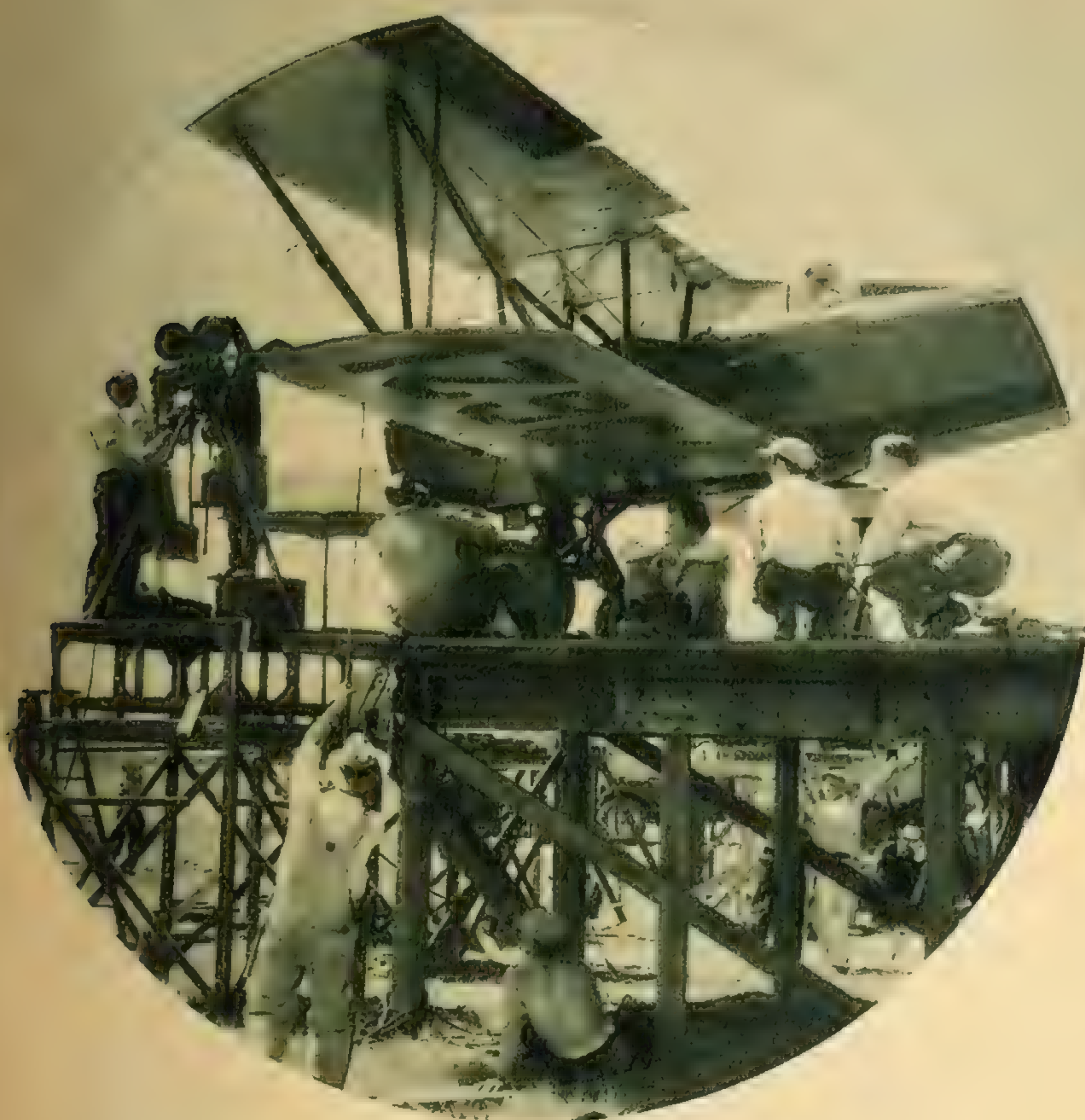
Only recently *Eskimo* was filmed in the frozen north. Scenes for *Viva Villa* were photographed in Mexico City, as the reading public well knows. *Four Frightened People* took an expensive company all the way from Hollywood to Hawaii. The list could be continued indefinitely, for picture producers have learned that the film fans are an exacting lot.

Yet, when they find it necessary to turn to trick photography, the producers do it on a lavish scale. So much so that many theatre patrons now find enjoyment in attending certain pictures just to figure out how they were made. Trick photography has become an art and the trick photographers artists.

If it were not for their highly developed and specialized art, it would be impossible to produce—either because of excessively high cost or great danger of injury to actors—many of the best motion pictures you see. Not only that, but trick pictures like *King Kong*, *The Masquerader* and



Don't worry! Arline Judge, pictured on the wing of this plane, is actually only three feet above a platform



When you see a thrilling picture of actors fighting on the wing of a flying plane, the ship is on a platform

The Invisible Man, which have thrilled and amused millions, could never have been filmed without the witchcraft of the trick photographers.

One of America's ace trick photographers agreed to break an old taboo and disclose exactly how movie magic operates. In this article, he takes you behind the scenes in the studios and tells you just what is done.

The Invisible Man was based upon trick photography and dealt with the adventures of a young scientist whose body had become completely invisible. This novel and ingenious idea was conveyed in several ways, such as showing an apparently empty suit of clothes walking about a room, books being lifted and carried by an invisible agency, footprints appearing in fresh snow, step by step, and so on.



Ronald Colman meets Ronald Colman on a flight of stairs. Realistic as it is, the picture was photographed by double exposures, using a special projecting screen

My informant and I went to see the picture, and as we walked out of the theatre we heard people in the lobby wondering how it had been made. The stunt cameraman chuckled.

"That sequence in which the man took off his clothes—and there was nobody inside 'em had them guessing," he laughed. "So did that bit where the empty pants ran down the road after the old lady, and the crowd chasing the vacant shirt around the room."

How was it done?

"Well, I didn't take the picture, but I can tell you this much," the camera expert explained. "It was made through the use of double exposures. There are several minor variations of this method, and I've used them all."

Then he explained one of the commonest means of getting the desired effect when an object is to be introduced into a scene in such a way that it covers only certain portions of the background.

"Let's consider the bit about the trousers chasing the lady," he said.

"As I analyze it, they first made the picture of the old woman screaming in terror as she fled along the lonely road. They developed the negative and printed it just like an ordinary movie film, except that the print was made in tones of orange instead of the usual gradations of black and grey.

"Then this orange film was put into a movie camera, between the lens and a new, unexposed negative, with which it was in contact. The camera was set up in a studio, the floor of which was painted a flat black, and a dead black backdrop was used.

"The actor, wearing only a pair of trousers, and with all the exposed portions of his body covered with a dull black make-up, ran toward the camera, just as the woman did.

Please turn to page sixty-six



—Marigold

Not Joe E. Brown but Gordon Evans who will portray the comedian at the age of four in *The Circus Clown*



—Wide World

Virginia Peine Lehmann, Chicago heiress known in pictures as *Virginia Pine*, is said to be George Raft's newest flame



—Reineking

Lanny Ross was snapped in action in a corner of the sound stage while he rehearsed a song for *Melody in Spring*

HOLLYWOOD NEWS

—Reineking
Dorothy Wilson is displaying great form on the tennis courts and is becoming one of Hollywood's foremost net experts

—Ray Jones
Virginia Cherrill and her husband, Cary Grant, return to Hollywood after a 14,000 mile honeymoon. They were married in England





—Wide World

Bill Hopper, son of De Wolf and Hedda Hopper, makes stage début at Hollywood Little Theatre with Betty Blythe and Molly O'Day

IN PICTURES

A candid camera record of the latest doings of the stars at work and at play



—Wide World

Alice White was besieged by hundreds of fans when she appeared at the May Co., Los Angeles department store, and autographed copies of May Hollywood, on the cover of which her portrait was featured

JUNE, 1934



If all toreadors were as attractive as Frances Drake, bull-fighting would become America's favorite sport. She is in costume for The Trumpet Blows



Bruce Cabot and his wife, Adrienne Ames, and Lupe Velez and her husband, Johnny Weissmuller, were snapped at a recent Hollywood first night. . . . Exotic Myrna Loy returns from a month's vacation in Hawaii. . . . Richard Barthelmess, vacationing at Palm Springs, joined the cycle brigade for his daily constitutional. . . .

VIEWING THE HOLLYWOOD PROCESSION THROUGH

Dolores Again

FATE HAS SWUNG round one more big chance for Dolores Del Rio. After being in eclipse for several years, she came to life in *Wonderbar*; now she is to play *Du Barry* for Warner Brothers with probably a contract to follow.

If the *Du Barry* of the projected picture is intended to be anything like the *Du Barry* of real life poor Dolores will find herself mis-cast again. The real *Du Barry* was a common vulgar

little tart whose one life ambition was to have the king force Marie Antoinette to speak to her.

Once before, after being knocked almost into oblivion by a bar-maid version of *Carmen*, Dolores got to her feet to do *Bird of Paradise*, which was the world's weirdest failure.

Ramon Comes Back

RAMON NOVARRO—just to show it is a Mexican year again—did much to restore a falling reputation in *The Cat and the Fiddle* with Jeanette MacDonald. He was charming; also she. But, at that, it wasn't any picture to rave about. The outrageous inconsistencies of comic opera go well enough on the stage, but are pretty awful on the screen.

Big Chief's Daughter

CECIL B. DE MILLE parts are usually longed for with prayer and fasting but one actress turned down cold an offer to play a featured rôle in his *Cleopatra*. It was his daughter, Katharine. She informed him that she was not going to be Papa's petted darling in any studio. She would make good on her own or quit.

If her work in *Viva Villa* is any

sample, Cecil B. will have to keep on hustling up other actresses. The gal knows how. She is vivid, colorful and smart.

Charlie's Life

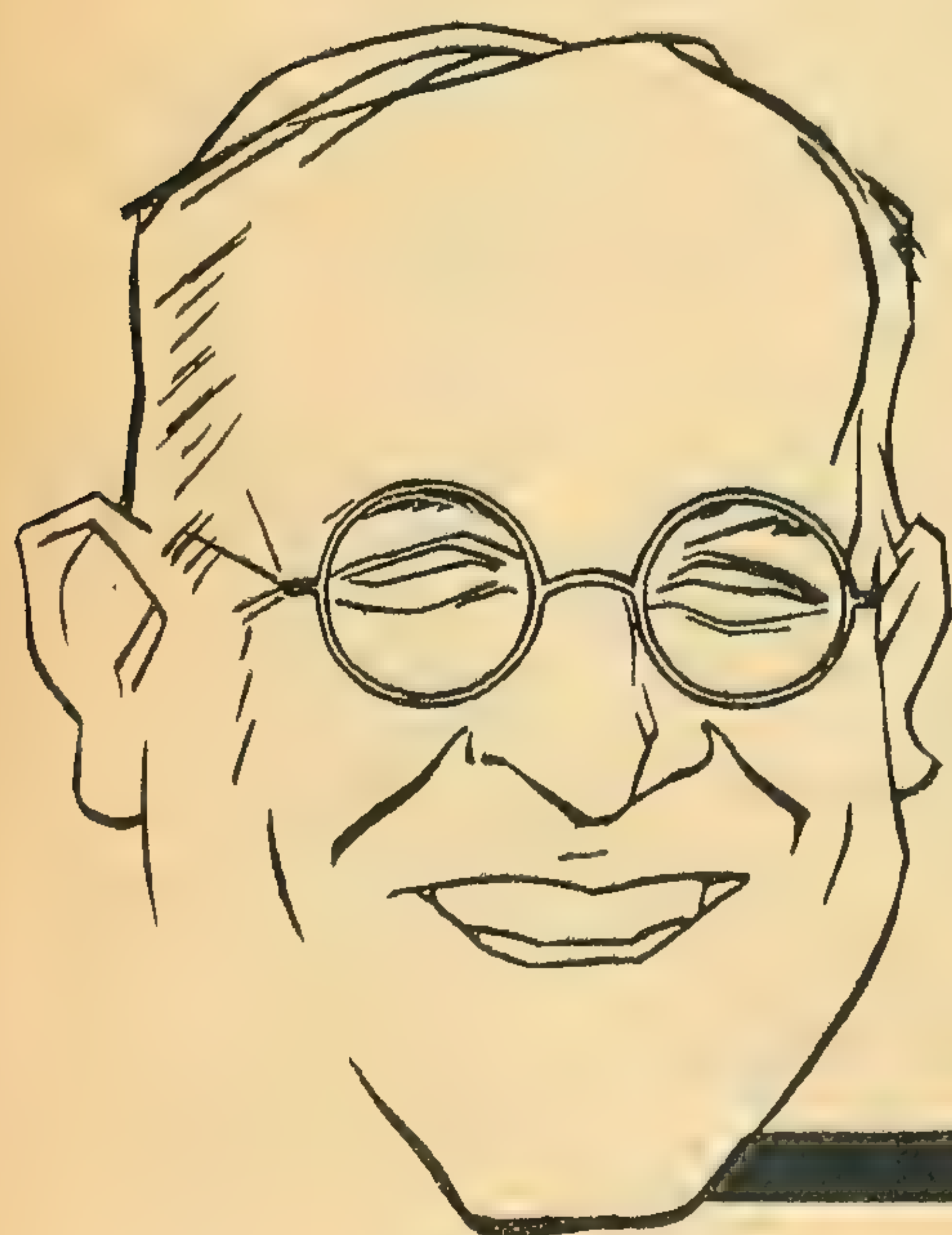
CHARLIE CHAPLIN is supposed to be again at work on his life story. He works nights sitting up in bed, a typewriter on his knees and sleeps days.

For the last twenty years, the intimate life story of Mr. Chaplin has been a threatened literary event. Everybody has started to write one. I started one myself; but, in the middle of it, Charlie always changes his mind and thinks he had better not tell it.

Meanwhile, most of the great literary stars of the world have written a burning analysis each of the real Charlie Chaplin. That none of these real Charlie Chaplins resemble each other in any particular, is beside the point. But I suppose after all, there must be a real Charlie Chaplin somewhere.

Treasure Island

SOMEBODY IS GOING to make *Treasure Island* again and I wish him luck. These pictures of stories everybody loved in childhood, seldom click.



HARRY
CARR'S

SHOOTING



Al Jolson sinks a short putt on a Palm Springs golf course while Ruby Keeler (his wife) acts as caddy. . . . Mary Brian, one of Hollywood's most popular girls, has been seen frequently lately with Dick Powell . . . will Dick be the lucky man to capture her heart? . . . Heather Angel was snapped by the cameraman while hurrying from stage to dressing room

THE EYES OF A NOTED FILM WRITER AND CRITIC

George Was Wary

GEORGE RAFT was wise in climbing out of the Mae West picture before it was too late. Any actor who plays in a West picture is due to be just furniture. Miss West may be an unselfish star—although I cannot say that I have ever seen such. But it would not alter the case. Her plays are built like her corsets to fit Mae.

Claudette Is Twins

CLAUDETTE COLBERT is enjoying the experience unique of making fame in two lines at the same time. There is a comedy Colbert, as in *It Happened One Night* and a heavy drama Claudette as in *Cleopatra*. De Mille has ordered her to put seven or eight pounds of fat on her bones before playing Egypt's famous queen.

Joel Lassos Calves

JOEL McCREA tells me that the money he has made in the movies has enabled him to fill one of his life's ambitions. Which is to own a place where he can lasso calves.

That being one of the strongest hankerings of his soul—and he being a

talented expert with the riata—he and his wife, Frances Dee, have installed themselves in a fine ranch in Chatsworth Park in the Santa Suzanna Pass.

Joel is one of the finest boys I know in Hollywood. He saved his money as it came and when the time comes to retire, he will go out to the rancho and live the life of an old California ranchero.

Marlene's Goat

THE DELECTABLE Marlene Dietrich went down to the United Artists Theatre to see the opening performance of Anna Sten in *Nana*. She hit it back to Hollywood on a dead run and attended the next performance with Josef von Sternberg.

After I saw the show it was easy to see what was afflicting the calm composure of Marlene. In *Nana*, the Russian star sang a song that sounded like an exact echo of the one Marlene sang in *Morocco*. It was hard to think that it was not intentional. Accidents like that don't happen.

Rex The Lover

REX INGRAM came back to Hollywood with a picture shown at the Film Arts—*Love In Morocco*. It was

Harry Carr

the first important work that has come from him for years.

Like all of Rex's old pictures, it had beauty and atmosphere; but the talk was so bad that it sounded as though they all wore false teeth. Rex took the leading rôle himself. As a passionate French lover following his Arab dream through the crooked alleys of the native quarter, Rex had all the fervor and fire of a remnant counter saleslady three minutes before closing time.

Morals In Delaware

A CRUSADER IS PREPARING a law in the State of Delaware that will prohibit the showing of any picture in whose cast is an actor or actress who has been divorced.

Well let's see; the only actors who will be seen in Delaware . . . well, darn it, there must be somebody!

SCRIPT

—Wide World

During an interlude in picture making, June Knight joined other screen and stage stars in a vacation at Miami Beach, Florida



—Farrell

Constance Talmadge and Kathryn Carver, divorced wife of Adolphe Menjou, watch their favorites approach the barrier at the Agua Caliente Jockey Club. The stars flock there during the racing season

The Stars'

Vacationing with the stars at Filmdom's most popular outdoor rendezvous



—Anthony Burke

Lilian Bond is taught how to pull a bow by Don Duncan, archery expert, at the El Mirador range, Palm Springs. The popular desert resort offers almost every known variety of sport for vacationing stars



Captain Roscoe Fawcett, Editor of HOLLYWOOD Magazine; Minna Gombell and her husband, Joseph W. Sefton, San Diego bank president, were interested spectators during a recent Agua Caliente meet



—Wide World
Donald Dilloway and Mary Carlisle study the racing forms as they await the barrier trumpet for the running of the \$25,000 Agua Caliente handicap



Townsend Netcher and his wife, Constance Talmadge, posed by desert cacti, are leaders in Palm Springs social activities



—Bert Longworth
Richard Barthelmess and his lovely wife bask in the sunshine before enjoying a refreshing dive into the crystal clearness of the El Mirador pool

Favorite Play Spots



—Anthony Burke
Mona Maris is another disciple of the sun who makes the most of the invigorating desert air at Palm Springs



—Anthony Burke
Edward C. Jones and Gilbert Roland prepare for a fast set



Jockey G. Wolf and "Beverly Hills," prize two-year-old filly, receive final instructions from their master, Clark Gable, before an Agua Caliente race

"I'm Sure He's Nuts..."



Douglass Montgomery, who scored a hit in Eight Girls in a Boat and is now filming Little Man, What Now? has an infinite capacity for living—a talent that all Hollywood envies

—Freulich

THE LATE ROBERT AMES, himself a Thespian of some note, once declared that all actors are crazy. That may be a little exaggerated, but believe you me in my time I've known some funny ones. These have ranged from downright bugs to simply vague, from riotous to all but unconscious.

There is one, however, whose odd actions stem from that delightful indifference to results which the late Lilyan Tashman, using it as a term of admiration, called "mad." He is that blond fellow (real name, Robert Montgomery!) whom you once knew as Kent Douglass, and who recently has returned to you under the moniker he made so well-known

Douglass Montgomery may prove that all actors are crazy . . . but you'll agree it's a most appealing "divine insanity of genius"

by CHARLES GRAYSON

on the stage, Douglass Montgomery. He is now appearing in Universal's *Little Man, What Now?* with Margaret Sullivan.

Like most of Doug's friends, I am sure he is a little nuts. And like the rest of them, I am not sure that I am not a bit envious of him. For if there is anyone screwy or sane who has a better time than does he in this erstwhile vale of tears, I have yet to meet him, her, or it. He has, without question, a mighty lot of what editorial writers call a Capacity for Living.

I have seen him in all the situations which ordinarily distress the rest of us: ill, in love, contract trouble, financial pinches, jail and bum parties. And in all of them his never failing "madness," his screwy reactions, have turned the menace into a gag.

Few knew, for instance, that he worked all through those storm scenes of *A House Divided*—his last film before his recent return to pictures—with a sprained ankle and incipient pneumonia. Rather than hold up the picture, however, he used his disabilities as a good excuse to stay pleasantly and necessarily mellow all through the closing scenes of the production. And in them he did his best work.

One night, bored with a party, we started for Agua Caliente. It was raining fiercely and near Long Beach the car slipped off the highway. We were mired to the hub-caps. Dressed in a white suit, Doug got out in the road and waved his arms until a truck stopped.

"What's a idea?" the driver demanded angrily. "What's a matter with ya, anyway?"

"Just wanted your autograph," Doug said blithely, "but I changed my mind. Drive on, you humorless mug."

Charlie Bayly, the playwright, lives in Long Beach. At last we reached his home, soaked. We all were cold and miserable and glum, so Doug, between sneezes from a terrific cold, set out to lift our spirits. He borrowed a mandarin robe, painted himself up with picture-frame gilt, and gave us imitations of Mei Lang Fang until the rain stopped. That is how the legend started that he gilds his toenails.

Please turn to page fifty

...and I Envy Him!"



Jack Meuchner and Girard Thompson captured Mae West's heart and for ten years she has been their sweetheart!

MAE WEST, THE GLAMOROUS, the alluring, whose fan mail of love letters from men all over the world reaches new heights every week, has promised her heart to two boys back home. They're only twelve now, but Mae has agreed to wait.

For nearly eleven years, Mae has watched the growth of two neighborhood children under her tutelage. She has trained them, taught them, counselled them. Their lives have been inextricably entwined with hers.

Near the corner of a wide street, miles past Brooklyn on Long Island, stands a freshly painted green and white house, so similar to a block of other houses on either side, that dark nights mean hopeless confusion to owners whose eyesight is poor or partially blurred.

This was Mae West's home until four years ago! Mae has moved, leaving Long Island for California and a new, richly furnished apartment in Hollywood. But her closest neighbors back home have remained, and her two boys are marking time until she comes east again.

Jack Meuchner and Girard Thompson, aged twelve, when interviewed, agreed on just two things: That they run their neighborhood together, and that Mae West is their sweetheart. In fact, she has been for ten years.

At Easter two huge baskets arrived at their two modest homes on Long Island. They were filled with all those delicacies which appeal most to young boys, but the only thing that thrilled Jack and Girard was a white card with Mae West's name engraved on it. It was further proof to them that Mae is keeping her promise.

Please turn to page fifty-four

The Men in Mae West's Life!

Diamond Lil's true romance revealed in the most appealing story ever written about her!

by NED WILLIAMS



Rx Prescription for Personality

by FIFI DORSAY

As told to
MARY WATKINS REEVES



"CHARM?" SAID FIFI DORSAY, rolling a big French "r" and two still bigger gray-green eyes. "My charm? I laugh. Always I laugh at everything, even the things that disappoint me. Always I laugh when things go wrong, when little things almost make me angry, when I'm tired. I must laugh, you see, even when I do not feel all gay inside, because it keeps me sparkling."

Sparkling. When Fifi's bowed, full mouth puckered up to pronounce that word whole chapters were spoken about charm.

You can see it in every physical aspect of the vivacious little French Canuck girl who determined to get somewhere in pictures and did! Sparkle. Laughter. A gay, brave outlook on life. These are the things that have combined with time to make the personality and the entire physique of Fifi Dorsay what it is today. When next you see her, look well. Take full note of her wide open eyes, her little-girl look when she talks, the gracious curve of her smile, the frank, upward-and-outward sweep of her whole face. Here's a girl who bubbles. *And men love it!*

"The things you think," Fifi went on, "oh, they do so actually shape your features. I can't be grumpy. If I've got to be grumpy I'm going to go to sleep and be a bore to only Fifi. If I'm grumpy when I'm wide awake I'll grow that way. And I must stay young and happy for my work and for Maurice."

I knew I wouldn't have to mention Maurice Hill. You couldn't be around Fifi for five minutes without the subject just naturally turning to the handsome, wealthy young medico who succeeded in four months at changing Fifi's preference from orchids to orange blossoms. Other men had tried for years. But as Fifi explained, "I never married before just because I didn't, I couldn't fall in love until I met Maurice. We are so happy now I feel like a new person."

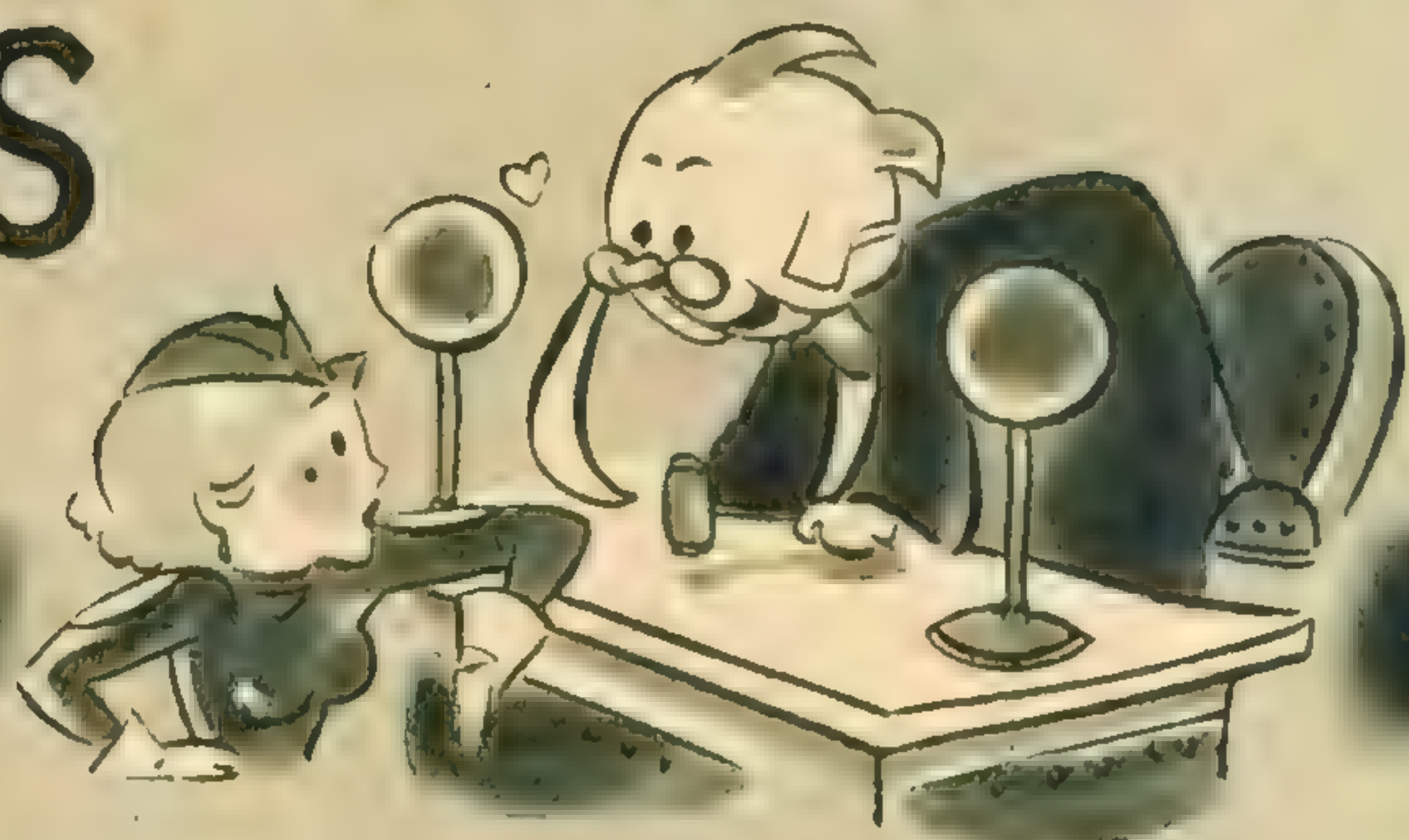
Please turn to page fifty-seven

Vivacious Fifi Dorsay reveals the secrets of her distinctive, inimitable charm

—Clarence Sinclair Bull
"I laugh at everything," says Fifi Dorsay, "when things go wrong, when I am angry, when I'm tired, when I do not feel gay, because it keeps me sparkling"

HOLLYWOOD

CROSS-EXAMINING the STARS



Where HOLLYWOOD readers ask the stars pertinent and impertinent questions

ANN SOTHERN: What are your beauty secrets? How do you keep your figure so perfect, and always the same?

I play a great deal of tennis, it is my main form of exercise. I do not watch my diet very carefully, because I enjoy eating. However, I do keep pastries, pork and beans off my diet. I eat lots of fresh vegetables, fruit and lean meat and always drink lots of orange juice. I chew lots of gum, of course not in public, to ward off a double chin. Plenty of sleep is the greatest beauty aid—I never get less than seven hours a night. I also dance a great deal, partly to keep in trim and partly because I love it.

RUBY KEELER: Is your real name Ruby Keeler? Where and when were you born?

Yes, Ruby Keeler is my real name—that is my maiden name. My legal name of course is Mrs. Al Jolson. I was born in Halifax, Nova Scotia, August 25, 1909.

FRANCHOT TONE: Is that your real name? How old are you? What year did you graduate from Cornell? Did you ever room with Albert Wiser while you were there? Did you have a brother named Richard who is now living in Dixon, Ill.?

Yes, that is my real name. Franchot is my mother's family name, so it was wished on me. I graduated from Cornell in 1927. No, I never knew Albert—would I have been any the Wiser if I had? Sorry, no brother named Richard.

WILLIAM HAINES: What are you doing now-a-days? Have you given up your picture career entirely? If so, why?

I have given up my picture career to devote all of my time to my antique and interior decorating shop. It has always been my hobby, now it is my life work, and acting is my hobby, if that. I do not expect to get back into pictures, the other is more interesting to me, and more permanent.

JEANETTE MacDONALD: What is your address, how tall are you, what color are your eyes and hair?

My address is Metro-Goldwyn-Mayer Studio, Culver City. My hair is strawberry blonde and my eyes are grey green. I am five feet, three inches tall.

DICK POWELL: Are you any relation to William Powell? If so did he help you get your contract with Warner Brothers?

Sorry, Bill Powell is no relation to me, though I shouldn't mind a bit. It is just a coincidence that we two Powells are at the same studio.

GEORGE RAFT: Why do you always die at the end of every picture?

I have no choice in the matter, I have often wondered myself. I am getting so used to it that I will probably try to get up for a retake when the real time comes—hope it works!

JANET GAYNOR: What are your hobbies? Is your hair really red?

Sports clothes, Hawaiian music and poetry. Recently I acquired another hobby—collecting Lalique glass. Yes, my hair is really red, and I have freckles, too.

JEAN HARLOW: What is your real name? When and where were you born?

My real name is Harlean Carpenter. Harlow is my mother's maiden name. I was born in Kansas City, March 3, 1911.

JAMES CAGNEY: How can you act so tough on the screen? Are you really that way, and are you a caveman to your lady friends?

I have never had any complaints in real life, in fact they say that I am a



Is Alice White's hair naturally blonde? What are her beauty secrets? Ask her these or other questions you would like answered and she will answer them on this page

rather easy sort to get along with. It really is just part of my act.

LYLE TALBOT: Were you ever on the stage? Did your parents approve of your becoming an actor?

Yes, I was practically born on the stage. My parents were both on the stage, and wanted me to become an actor. I began my acting career when I was sixteen years old as a magician, if you can call it that. My first real rôle was when I was nineteen.

Write Your Questions on Coupon

I should like to ask.....
the following question.....

My name

Address

Mail this coupon to *The Question Editor*, HOLLYWOOD, 305 Baine Studio Bldg.,
Hollywood Calif. It will be impossible to grant personal replies.
Questions will be answered only on this page.

THE STARS' OWN BEAUTY HINTS FOR THE JUNE BRIDE



Jean Parker is very particular about her lipstick and is careful to have the proper shade for every occasion

A famous Hollywood beauty expert relays advice on holding a husband

by MAX FACTOR

SO YOU'RE GOING to be married. . . . One of these soft June days you're going to the altar—and then what? Is it going to be the beginning of romance for you? Or the end?

Nine times out of ten the answer lies with you yourself. *In what you do with your looks. . . .*

It isn't a matter of "keeping up your appearance." It is a matter of becoming more beautiful than ever! If you were pretty before, triple your attractiveness now. That is your big job!

When a girl becomes a movie actress she automatically grows lovelier as the months go on. Why? Because she is concentrating on her looks. She



The bride should look a bit ethereal and can do this by effecting a subdued make-up, which is one secret of Jean Parker's charm

works with herself, changing her hair, adopting this style — rejecting that one. Perfecting her make-up. Guarding her skin as if it were a treasure. And, in truth, it is. That's the way it should be after marriage. No "let-down" such as you so often see, but a grand "build-up." It's not your screen test. It's your life test.

Take your wedding day. That, of all days, is when your most charming

self should step out and take command. You want to look a bit ethereal. So—wear a subdued make-up. Lips that are gently curved but not too vivid. Just a faint flush on your cheek. To achieve this apply your powder and rouge the way the screen stars do. After applying your powder foundation, blend the rouge in with infinite care—in the manner particularly suited to the contour of your face—and then powder over it. Apply powder profusely, then press it gently into the tiny lines that may creep out around the eyes. After this remove surplus powder with a face powder brush. This will insure that creamy glow.

But it is your eyes that should be outstanding. Your husband-to-be will eagerly look into them . . . they are expressing your happiness . . . they deserve to be given your special attention.

Before you slip into that white satin dress, sit down at your dressing table and do your best with your eyes. Bathe them. With a soothing motion then stroke cream on the upper and lower lids with the pads of the fingers.

Please turn to page sixty-nine

HINTS FOR BRIDES

1. Avoid that unsightly "cold-creamed" look. It is unnecessary with modern scientific preparations.
2. Make yourself as attractive in bright morning sunlight as in mystic moonlight.
3. Beware of "housewife" hands.
4. Personal daintiness at all times is a woman's greatest asset.
5. High-powered eyes keep husbands at home!

WEAR THIS STUNNING WYNNE GIBSON FROCK

Wynne Gibson, star of Universal's "I Give My Love," offers you the pattern for her new evening frock, "Stream-line"

ISN'T THIS an adorable creation for evenings?

When we saw Wynne Gibson wearing it we immediately prevailed upon the delectable star of Universal's *I Give My Love* to permit us to offer the pattern to HOLLYWOOD Magazine readers. And here's a delightful secret about it—you can make it for an unbelievably small sum!

You'll agree it is a divinely flattering model with its Spanish ruffled collar and swishy skirt flounces. Wrinkle-resistant cotton voile in white ground patterned in red diamonds made this exquisitely lovely dress. Organdie prints, net, chiffon, lace and handkerchief finish lawn prints are other delightful mediums for it.

Style No. 926 is designed for sizes 14, 16, and 18 years, and 36, 38 and 40 inches bust. The pattern price is 15c in stamps or coin (coin preferred). The new Spring Fashion Magazine is 15c per copy but is only 10c when ordered with the pattern. Address orders to HOLLYWOOD Magazine, Pattern Dept., 529 South Seventh St., Minneapolis, Minn.



926

HOLLYWOOD PATTERN DEPT.,
529 South Seventh Street,
Minneapolis, Minn.

For the enclosed.....send me:

Wynne Gibson's frock pattern No. 926.....Size.....

Name

Street

City State

Patterns 15c each, Fashion Book 15c. When Fashion Book is ordered with one or more patterns price is 10c.

Wynne Gibson's adorable evening frock can be made of wrinkle-resistant cotton voile, organdie prints, net, chiffon, lace and handkerchief finish lawn prints for an unbelievably small sum

Muriel Kirkland was not blessed with beauty and she had an inferiority complex, but that did not stop her from climbing the golden stairs to screen fame

by
ALYCE CURTIS



WITHOUT BEAUTY!

IF SHE HAD been more beautiful, Muriel Kirkland might be going to the movies in New Rochelle today, instead of acting in them out Hollywood way. You see, Muriel, the youngster who attracts real attention in the rôle of *Mimi*, one of Anna Sten's friends in *Nana*, was the ugly duckling of the Kirkland clan. Which doesn't mean that Muriel wasn't pretty. It just means that the Kirkland women had the sort of faces that made her an ugly duckling by comparison! Such beauties as Mother and Virginia and the aunts and girl cousins, had given Muriel, with her strange little heartshaped sort of face, with her great brown eyes and crooked smile, an inferiority complex of horrible proportions. And her voice! It wasn't like any of their voices!

Muriel, at sixteen, just out of the convent, worked herself into such a state of shyness and self-consciousness about this beauty business, that Mother and Father decided against waiting for her to get over it. Muriel in fright and dismay, heard their decision. And protested tearfully.

"But, Mother," she sobbed, "I don't want to go to the American Academy of Dramatic Art. I don't want to be an actress. I couldn't be an actress—I'm not beautiful—"

"Of course not," said mother placidly, "but you're going there to overcome all this self-consciousness, darling."

"How can I stop being self-conscious there? That's the worst place in the world for me, Mother! Dad, please, I'll—I'll be worse! All the pretty girls—their pretty voices—oh, please, Mother, don't make me go."

The firm tone which the Kirkland children knew was final, was in Mother's voice now. "You've lovely eyes and a lovely disposition and Father and I think your voice

is very sweet. You're going to stop all this fretting about such things. You don't have to be an actress, darling, but you're going to avoid becoming a recluse because of your shyness!"

• And so it was that Muriel Kirkland was enrolled at the American Academy of Dramatic Art. And there it was that after six months of agonized study she was called into the office and told that they were dropping her from their student list.

"You will never," they told her, "be an actress. We are sorry."

Muriel stood before them, a strange new emotion tugging at her heart. An emotion stronger than her shyness. How dared they pronounce her at sixteen, a failure? Suddenly she was angry. Gloriously, furiously angry! And her first ambition to be an actress was born of her defiance of the pronouncement they were making.

Her voice was strange, was it? She lacked beauty, did she? Quite calmly she looked at the head of the school.

"Thank you," she said, "you have made me an actress!" And closed the door very quietly as she left the room.

• With scant opportunity for the formulating of any plan of attack, and without discussing the matter further with the family, she started at once, the dreary, usually discouraging round of the theatrical agencies. Their dreariness, their pessimism about her could not discourage such determination as she had summoned to serve her. And her first small triumph was proof that a prophet does, occasion-

Please turn to page sixty-five

With the News Sleuth

Continued from page twenty-nine

hearing to have Dorothy re-christened Barbara, and because Bruce's real cognomen is Jacques Etienne de Bujac, daughter will be henceforth known as Barbara Ames de Bujac.

Meanwhile, Stephen Ames, real papa of Dorothy or Barbara, is prolonging his Western visit until it's time to lead Raquel Torres to the altar.

Jean Takes a Rest

MENTAL EXHAUSTION has caused Jean Harlow to run away from her troubles, legal and otherwise.

While she still was battling with Metro over her demand for a big salary boost, along came the public administrator trying to strip her of Paul Bern's estate in order to turn it over to the heirs of the late Dorothy Millette.

Hal Rosson finally bundled his bride into a car and carried her off to the Canadian Rockies in an attempt to save her from a complete breakdown.

That's Real Love

THE Loretta Young-Spencer Tracy romance has reached the point where Spencer escorts Loretta to church on Sunday mornings.

It used to be that Tracy would rise early on the Sabbath, attend to his religious duties at early mass, then hie himself to the polo field for a workout before the afternoon matches.

Now Spencer's polo pals are permitted his company only when Loretta is too busy to see him!

Sisters Co-Starred

LORETTA'S SISTERS, Sally Blane and Polly Ann Young, are being co-starred in *Stolen Sweets*.

They Can't Awe Alice

ANOTHER person's dignity is mere mud under the prankish heel of Alice White.

Imagine the embarrassment of Orry-Kelly when Alice breezed into his office in the midst of an important conference and greeted the fashion expert with:

"What's going to be smart for Spring, Toots?"

Alice's Faith Wins!

THROUGHOUT THE five years that the rest of Hollywood gazed on Cy Bartlett as a crack bridge player and a swell fellow, nothing more, Alice White nursed the conviction that all the man of her dreams needed was a good typewriter.

And now that they're wedded and settled down to a work-a-day existence, Cy is showing them that his bride's faith wasn't misplaced.

He has written an original, *The Princess From Kansas City*, sold it to Warner Brothers as a starring yarn for Joan Blondell, and now he's been signed to scribble off the screen adaptation.

Dorothy Starts Over

DOROTHY DUNBAR, the recently ex'd Mrs. Max Baer, has leased Mrs. H. B. Warner's residence in Beverly

Hills as the first step in her campaign to regain the screen prominence she relinquished to wed the Larraping Lothario.

Dorothy says she may marry again some day, but that her next husband won't be a pugilist!

Clara Gets Wise!

THERE WAS AN ERA, and not so long back, either, when Clara Bow would rather gamble than eat. Now she's doing neither!

The talkie folks with whom she has been mingling during her Palm Springs sojourn are amazed at Clara's display of will power in passing up the card and dice games that abound at the resort.

They insist the redhead finally has discovered that the percentage is in favor of the house—a bit of education gleaned after costly experimentation.



—William Walling, Jr.

Beryl Wallace was one of the principals in the Broadway production of *Murder at the Vanities* but gave up her stage rôle to appear in the talkie version

Myrna Finds Romance

MYRNA LOY'S current Romeo is none other than Arthur Hornblower, an associate producer.

While Myrna was absent on her recent vacation, black clouds hid Arthur's sun, and now that the exotic one is back, he's s-o-o-o-o-o happy!

Extra! Papa Approves!

EVELYN VENABLE's professor-father apparently put his stamp of approval on Hal Mohr when he came to Hollywood to visit his daughter and put the O. O. on the ace cameraman.

Now the townsfolk are waiting for the announcement that Hal has been permitted to kiss the supposed-to-be-un-kissed Evelyn!

Connie Plays Safe!

CONSTANCE BENNETT, heroine of three marriages, isn't going to give the tongue-waggers any more food for gossip.

When the glamorous one went down to Palm Springs to cheer Gilbert Roland to victory in the desert tennis tournament, she was properly chaperoned by no less a personage than her own father.

Dick Bennett is almost as enthusiastic a Roland rooter as is his daughter.

Dick Is No. 1 Beau

WITH DONALD COOK now the bridegroom of another and no longer figuring in the life of Mary Brian, Dick Powell, the personality prince, is finding it easier sailing.

When Dick was in San Francisco for a series of broadcasts, Mary traveled North to pay him a visit, and now that he's back in Cinematown, it's Mary who accompanies him to the dine and dance places.

George On the Fence

GEORGE BRENT meanwhile ponders a vital problem.

A Los Angeles court has ruled that he must finish out his long-termer with Warner Brothers. His only alternative is to retire from the screen.

George sued his employers in an effort to terminate the agreement and collect \$1,425 the studio deducted from his pay envelope when he declined to go into the cast of *Mandalay*.

He lost out on both pleas.

A New Star Looms

WITH JACKIE COOPER, who inherited Jackie Coogan's crown, rapidly outgrowing child rôles, RKO-Radio has imported tiny Frank M. Tuttle, who won his spurs in the Broadway production of *Wednesday's Child*.

In addition to purchasing the talkie rights to this vehicle, in which Frankie is to be co-starred with John Barrymore, the picture corporation has acquired four other plays for the young newcomer.

Eric Home Again

ERIC LINDEN, who did a Houdini on Hollywood the day after Frances Dee announced her betrothal to Joel McCrea, is back in town, a tour of Europe having healed his aching heart.

*Skin sallow, pimply and
blotched — Headaches
— Always tired out
— Losing her charm!*



New Health and Beauty

This Very Simple Way

WHY let the poisons of constipation drag you down, rob you of health and happiness? Why be ashamed of a sallow, blotchy skin when this simple, easy treatment will do wonders for you?

"My skin was in very poor condition," writes a lady in South Boston, Mass., "but since taking your pasteurized yeast, the blemishes and pimples have completely disappeared." Another enthusiastic user says: "I always had trouble with constipation until last winter when I started taking Yeast Foam Tablets. Now my elimination troubles are completely corrected."

Yeast Foam Tablets contain rich stores of the vitamins B and G — the nutritive elements which strengthen your digestive and intestinal organs, give tone and vigor to your nervous system.

With the true causes of your trouble corrected, eruptions and blemishes disappear. Indigestion, constipation, lack of pep and nervousness all go. You enjoy new beauty and new health.

Yeast Foam Tablets are very different from ordinary yeast. They cannot cause gas. They keep fresh for months. This yeast is used by various laboratories of the United States government and by leading American universities in their vitamin research.

Any druggist will supply you with Yeast Foam Tablets. The ten-day bottle costs only 50c. Get one today!



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Please send free sample of YEAST FOAM TABLETS
and descriptive circular.

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Helen Mack, Ida Lupino, Joe Morrison and Evelyn Venable were snapped in a gay mood as they gathered about the luncheon table at Paramount studios where they are under contract

Miriam Has Her Way

WHEN PARAMOUNT failed to heed Miriam Hopkins' demands for stronger vehicles, the actress packed her trunks and returned to the Broadway from whence she came.

It took promises a-plenty to drag her back to Hollywood, and now that she has agreed, the studio is doing its utmost to keep her satisfied.

When Love Departs

THAT too-great love that blossomed for Kathleen Burke when she came to the silversheet via the "panther woman" contest, has found its way into Cupid's refrigerator.

Kathleen and Jack Reardon, Chicago photographer who piloted her to victory in the nation-wide competition and whom she married over the protests of her studio, have parted.

Russ Still Head-Man

FOR A FELLOW who claims to be unlucky in love, Russ Columbo seems to be getting along rather well with Carole Lombard.

Southern California orchid growers are convinced the depression is a thing of the past, and all because of Russ' extravagant expenditures to keep Carole swathed in the delicate blooms.

The pair are seen together everywhere, and always very, very tête-à-tête.

John's Pleas Ignored

A LUMP surged into my throat the other day as I watched attractive Virginia Bruce, sad-eyed and alone, making her way into the Chinese Theatre where *Queen Christina*, in which John Gilbert makes love to Greta Garbo, is the attraction.

Virginia had just come from a conference with her attorneys. Negotiations for a property settlement have already been opened, and action for a divorce is inevitable.

John's daily pleas to the mother of his new off-spring fall on deaf ears.

Virginia plans to resume her interrupted talkie career as soon as she is free from the celluloid Romeo.

Lupe Couldn't Argue!

LUPE VELEZ was in gay spirits as she dragged Johnny Weissmuller into the Brown Derby the other noontime to celebrate the passing of twenty-four hours sans argument with her Tarzan.

But what Lupe failed to tell the interested diners was that laryngitis had completely silenced her vocal cords during the peaceful periods!

She Pays Her Way!

THERE'S grit a-plenty in Eva Beryl Tree's veins.

Fortified with a \$300 bankroll she earned as a fruit cannery worker during college vacations, this twenty-year-old San José girl and niece of Sir Herbert Beerbohm Tree, English stage star, has swooped down on Hollywood in search of celluloid fame.

Now she's waiting the verdict on tests made by two major studios during her first week in town!

Page the Countess!

WONDER WHAT happened between the rich Countess di Frasso and Lyle Talbot?

Just when it looked to Hollywood as though Lyle was all set to fill the void Gary Cooper's marriage to Sandra Shaw left in the Countess' life, we find Lyle dividing his leisure among a dozen or so charmers, with the Countess nowhere in sight.

Lyle squired Rita Kaufman to the Leon Errol party, but had Judith Allen in tow at a night club twenty-four hours later.

And in between, he kept a luncheon date with Alice Faye, Rudy Vallée's heart throb.

He'll Use Unknowns

ELMER CLIFTON, veteran producer-director who gave Clara Bow her first screen rôle when he megaphoned *Down to the Sea in Ships*, believes there are a flock of celluloid diamonds in the raw in Filmtown.

He has set out to produce a series of twelve featurettes featuring young unknowns.



TEST the... PERFOLASTIC GIRDLE

... For 10 Days at Our Expense!

REDUCE

YOUR WAIST AND HIPS

3 INCHES IN 10 DAYS OR

... it won't cost you one penny!

WE WANT YOU to try the Perfolastic Girdle. Test it for yourself for 10 days absolutely FREE. Then, if without diet, drugs or exercise, you have not reduced at least 3 inches around waist and hips, it will cost you nothing!

Reduce Quickly, Easily, and Safely!

● The massage-like action of this famous Perfolastic Reducing Girdle takes the place of months of tiring exercises. You do nothing, take no drugs, eat all you wish, yet, with every move the marvelous Perfolastic Girdle gently massages away the surplus fat, stimulating the body once more into energetic health.

Ventilated... to Permit the Skin to Breathe!

● And it is so comfortable! The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic Girdle is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. There is no sticky, unpleasant feeling. A special adjustable back allows for perfect fit as inches disappear.

Don't Wait Any Longer... Act Today!

● You can prove to yourself quickly and definitely whether or not this very efficient girdle will reduce you. You do not need to risk one penny... try it for 10 days... then send it back if you are not completely astonished at the wonderful results.



"I read an 'ad' of the Perfolastic Company... and sent for FREE folder".

"They actually allowed me to wear the girdle for 10 days on trial".

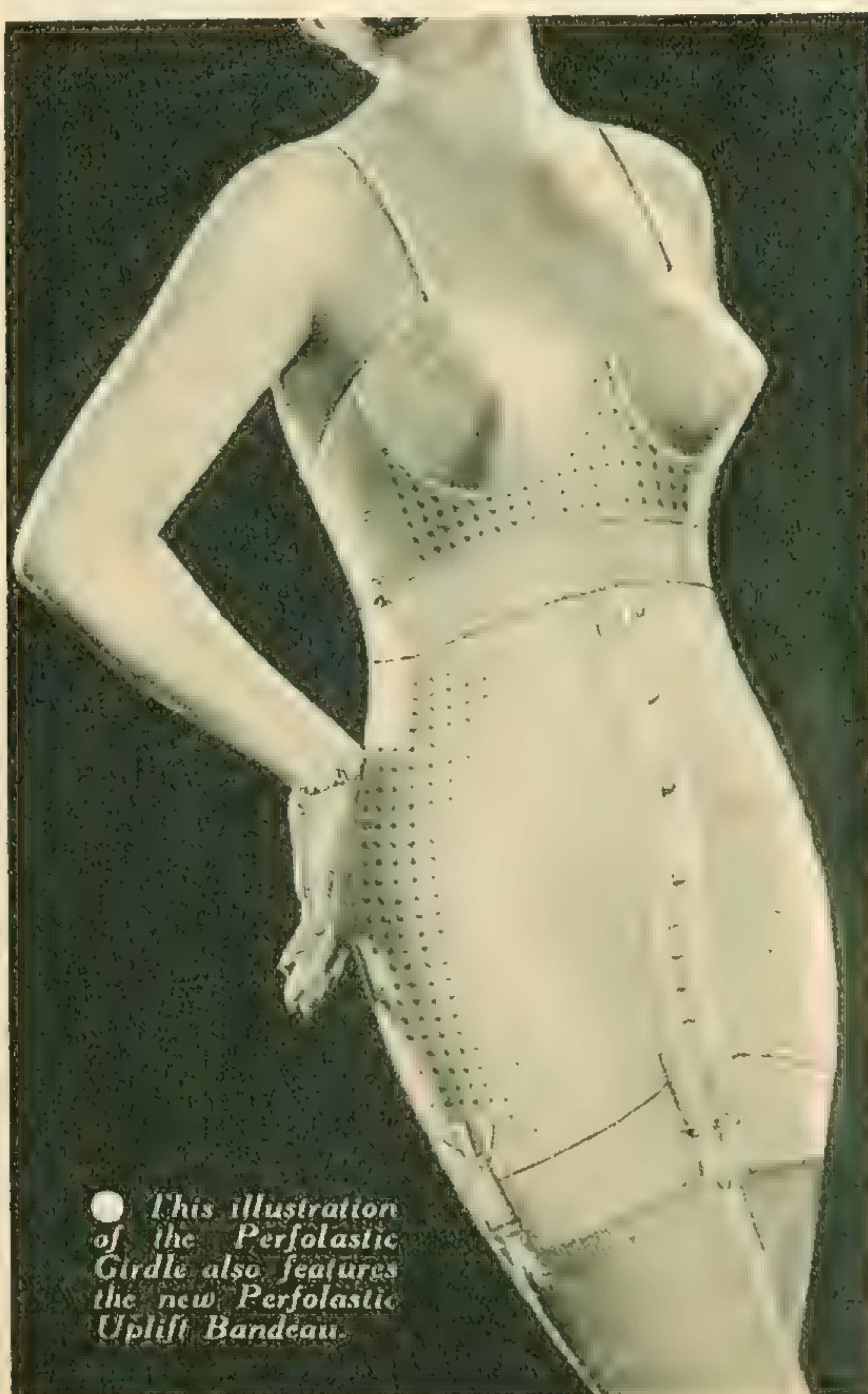
"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".



"I really felt better, my back no longer ached, and I had a new feeling of energy".

"The massage-like action did it... the fat seemed to have melted away".

"In a very short time I had reduced my hips 9 inches and my weight 20 pounds".



● This illustration of the Perfolastic Girdle also features the new Perfolastic Uplift Bandeau.



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—Wide World

Mrs. John D. Spreckels, III, is the latest prominent socialite to enter pictures. Her husband, who recently came into an inheritance of more than \$20,000,000, is the son of the late John D. Spreckels

"I'm Sure He's Nuts"

Continued from page forty

ANOTHER NIGHT we were driving through the late streets in that always recognizable ancient roadster of his, when a motor cop sirened us over to the curb. The officer's face was alight with glee. "I been looking for you for a long time," he told Doug happily. "Remember me arresting you a year ago?"

"Vaguely," Doug said. "So what?"

The copper was looking in the side pockets for liquor, and presently he pulled out the ticket he had written the year before! "Sol!" he yelped. "This is the attention you pay to 'em, is it? This is the way you show up to pay your fines, is it?"

Doug slowly examined the tab. "Fred H. Schmaltz," he read. "What a handle! Officer Schmaltz, have you ever tried numerology?"

It was six o'clock in the morning before I could get him out of the tank.

He appeared in the room where the rescue party waited, his face glum. Knowing he had an important test that morning, I told him we soon would have him sprung. He shrugged. "That's all right. I kind of like it here. I'm seeing life. The only thing is," he hesitated, "they won't let me sing in there."

Well, most writers have a more or less secret yen to paint, and I know a sculptor who fancies himself as an adagio dancer. But Doug's passion for singing is truly an awful thing. Despite the stoutest opposition he will render—and that's the proper word—musical compositions with no warning. And these, oddly enough, are always the numbers of his extreme youth.

Last year, during his engagement as guest star of the Pasadena Community Playhouse many were puzzled why he chose *Green Grow the Lilacs* as a vehicle. The reason is not far to seek. The play contains the cowboy songs he dotes on.

The summer appearances at the Pasadena theatre, where he appears without pay, are out of gratitude for the fact that here he received his dramatic training. Graduating from high school, he

chose this famous school of the theatre in place of college and under the tutelage of Gilmore Brown played in everything from Shakespeare to (hooray!) musical comedy.

Presently, still in his 'teens, he was appearing in Los Angeles as the son of Sarah Padden in *Hell Bent For Heaven*, of Bert Lytell in *Silence*, and of Lionel Barrymore in *The Copperhead*. He then set the whole town talking with swell performances in *Kempy* and *Desire Under the Elms*—and deserted it in favor of New York.

Doug's success in New York should be ample refutation for the ancient contention that genius has a difficult time being recognized in America. True enough, there were few boys ever willing to give more to their work than was he.

"I was willing to give everything to get ahead," he once admitted to me. "I thought that if I could get to be a leading juvenile on Broadway it would be everything that I wanted from life—that it would be food for me, love and play . . . everything."

Making his New York debut in *God Loves Us*, he started the list of plays which in four years brought him to the enviable position of having playwrights bring their stuff to him for appraisal. His work in *Daisies Won't Tell*, with Pauline Lord, was of such quality as to win him the rôle of the boy in *Crime*. In this piece also appeared Chester Morris, James Rennie, Kay Johnson, Jack La Rue, Kay Francis and Sylvia Sidney—all of whom subsequently have scored in pictures.

This play established both Doug and Sylvia, and after *Women Go On Forever* and *The Garden of Eden*, Max Marcin and Sam Shipman wrote a show, *Kidnaper*, expressly for him. Then he capped his ambition by being taken into the Theatre Guild as a featured player.

With the Guild, Doug was to have his greatest success. The rôle which gave him the most satisfaction was in *Volpone*, when he took over the part introduced by Alfred Lunt and played it for an

HOLLYWOOD

entire season. Then *Faust* and *Caprice*, with Lunt and Lynne Fontanne. In this latter he was an outstanding hit in New York and London, as well as on tour for two seasons. Next he did Sam Behrman's *Meteor* (Behrman once told me that he never went to a fashionable party in London at which he did not find Doug conspicuously in attendance), and *Many a Slip*, in which he again appeared opposite Sylvia Sidney—which gives an idea of his consistent good fortune!

THEN, THREE YEARS AGO, with the closing of an engagement of summer stock in Baltimore, he decided to vacation in the old home town. He hadn't been West for four years—not since he had sallied forth to battle the theatrical dragons. So he appeared at *Edgecliff*, to rest, to swim, to read under its magnificent old trees, and hike about in the surrounding hills. To get acquainted with the earth again—the urge which every Californian periodically feels.

Too, he wanted to test a theory which slowly had come to him when the Theatre Guild was making its celebrated tours; that the movies are the American theatre of today. All his short life had been packed as tightly as possible with activity pertaining to the footlighted stage. Yet—and it is to be remembered that in the cities which so famous an organization as the Guild plays, it allegedly is the attraction—whenever he was outside New York proper he was faced by the irrefutable evidence of hundreds of movie theatres for every legitimate house.

"I began to wonder if perhaps I wasn't affiliated with a dying profession. The crowds all were going to the pictures, and the patronage of the crowd shows the state of an enterprise's condition. I thought 'Am I not too young to be with anything which seems to have had its best day? Shouldn't I, as a young actor, be with the most active theatrical affairs of the period?'"

"And thinking so, I would look more and more to those huge, glittering signs of the picture palaces, those great gatherings of people—all that magnificence which goes to make the opportunity of the motion picture actor the greatest the world has ever known."

But the test ended, for him, in disappointment. He made several pictures, and though he was well received, concluded that pictures were not for him. He went back to the stage, and there he stayed until given the chance to appear opposite his old friend Katharine Hepburn in *Little Women*. This was an inspiring engagement, in that he considers that she has "the greatest natural talent in the business today"—and he next took the part of the young student in *Eight Girls in a Boat*, which further clinched Hollywood's opinion of the sincerity and fine articulation of his work. He was an inevitable choice, then, for the rôle opposite Margaret Sullavan in *Little Man, What Now?*

"Naturally, I'm enthused," he says. "Who wouldn't be, getting such parts? And if I continue to get them, I'll continue to stay here, and gladly. It seems that I may have the chance to do this, what with pictures growing up as amazingly as they have been doing. If not, well, I suppose I'll be off to the races again!"

And there, frankly stated, is the credo of one of the most eccentric, talented—and honest—young men in filmdom. Will Hollywood be able to hold him? We shall see—we shall see.

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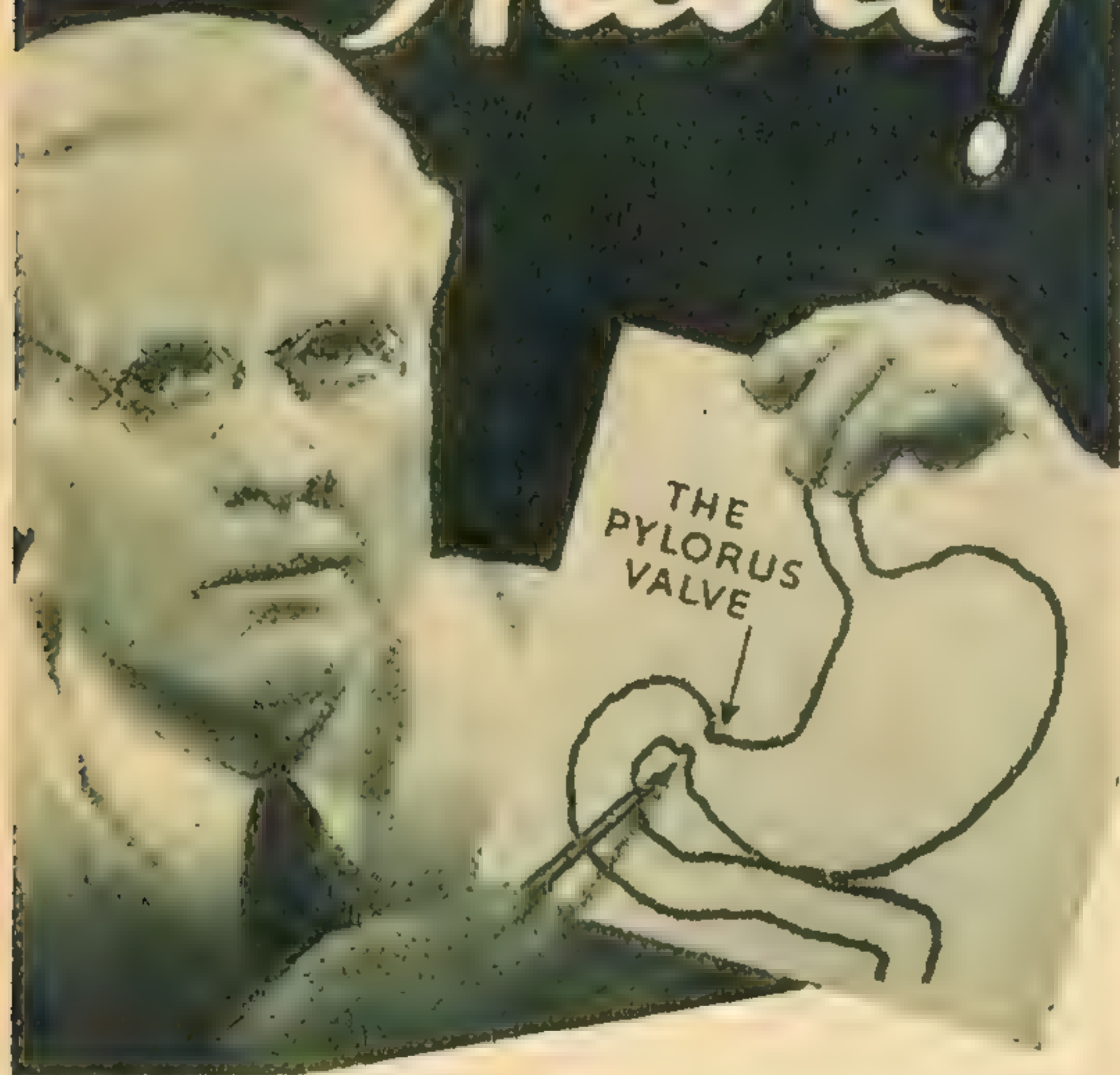
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The Man in Garbo's Past

Continued from page twenty-three

but who is her impassioned director when the cameras turn over on the stages of the studio. It is a triangle that should stir the fiction experts to rhapsodizing in prose.

WHAT MANNER OF MAN is this who knew his Garbo when, as the saying goes?

Well, Carl Brisson is tall, with a prizefighter's shoulders. And, frankly, deservedly so. For Brisson, as Carl Petersen, his real name, was a prizefighter of note in Denmark. In fact, an amateur welterweight champion at that. I know. I saw the medal he got for it.

He's a nondescript blond, with Nordic blue eyes. Slim-waisted. A pair of deep dimples that will have all the women gaga. A smile that's always happy; plus a keen assurance and an understanding of the difficulties of life.

His one passion is prize-fighting. His one enthusiasm (other than Garbo, of course), is Jack Dempsey.

He spoke without reservation. He told of his friendship for Jimmy Walker, the mayor who meant New York as much as New York meant him.

I remarked before that Brisson, as Carl Petersen, was a prizefighter. This was before he took his mother's name and decided to chance the stage. And Brisson gets a real kick out of recalling those days of sock-and-take-it.

"You mention to me that life has its ups and downs," he said to me. "And I know even better than you think. It wasn't always like this (waving his arm around his palatial home). Sometimes it was hard, very hard.

"I can remember one time when I was just a youngster, trying so hard to be a great prizefighter. I had gone to a town some forty miles away from Copenhagen for a fight. And, after the fight, I wanted to get home. But all I had was four marks—not enough fare. So what could I do?

"Well, I passed a music store and there I saw a piano key, you know, the key piano-tuners use to tune pianos. It was priced four marks. I took a chance. I bought the key.

"And then I went from public house to public house, you know, saloons, asking to tune pianos. Finally, I made twelve marks, enough money for fare to Copenhagen and to get something to eat. I don't know what the people who hired me thought, after I got through tuning their pianos.

"You see, I had never tuned a piano in my life before—and I haven't since."

HE KNOWS MANY more stories like that. They all have the ring of truth. For Brisson has worked hard to achieve what measure of fame the gods have been kind enough to hand him. But his greatest pride is in the success achieved by Greta Garbo.

Mention Greta Garbo to Brisson and you find a man who is a fan, an admirer and appreciative student of the complexities that have kept this luminous figure of the shadow world so consistently in the headlines ever since she first stirred an American movie-going public to a frenzy of enthusiasm.

"I have known Greta ever since she was so high," said Brisson, suiting the

action to the word. "She would stare at me, with her beautiful eyes, as I acted on the stage of the Academy.

"For, to Greta, I was a personage. After all, to her, I represented success. I already had achieved a certain following. And she—well she was beginning and so anxious to learn, so anxious to know all about acting.

"I can recall how she would sit there, just watching, watching. She then was Greta Gustaffson, an ambitious youngster who knew that the spark of genius burned within her.

"And somehow that spark of genius stirred Mauritz Stiller. I had persuaded him to talk to Greta and he did.

"Stiller was going to make *Gosta Berling* at that time. He asked me to be the leading man. And he planned to have Greta play a part in the picture. He wanted me for the title rôle. I told him I couldn't because I had signed to go to London to appear on the stage there.

"I offered my London manager any sum to be released from the contract. I was willing to make all sorts of concessions. I wanted so much to play the rôle and to play with Greta. But I couldn't get away—and Lars Hansen got the part. The rest is history.



—Freulich

Lovely Jacqueline Wells finds one black cat that offers no menace but she finds many thrills and countless perils in Universal's Black Cat in which she plays the feminine lead. Karloff and Bela Lugosi are featured

HOLLYWOOD

"For Gosta Berling brought Stiller to the attention of American producers. They asked him to come to Hollywood. And he wouldn't go unless they agreed to take Greta too. They thought it a strange whim, I suppose, but Greta went along. And it was Greta who became famous.

"I was most unhappy when I was told of this. I felt that Greta would be gone forever. And so it seemed to me. For Greta Gustaffson became Greta Garbo—and I never knew this until some years later."

"AND THEN I SIGNED a contract to make a picture in Denmark. And I returned like a hero from the wars. I was fêted and dined and it was a merry time.

"My picture was to be shown at a theatre in Copenhagen. And I was to make a—what do you call it—oh, yes, a personal appearance. I stepped outside my carriage at the theatre. My sister was with me.

"A young girl, beautiful, oh, so beautiful, stopped me. She held out her hand to me and said:

"'Good luck to you, Carl!'

"I said: 'Thank you,' and turned to step inside the theatre.

"She said: 'Carl, don't you know me?'

"I looked again. It couldn't be—but it was. It was Greta, little Greta Gustaffson. But so changed. So beautiful, so, so self-composed. But at that moment, so unhappy. For I, the famous one, seemed to have ignored her, to have forgotten her.

"I stopped: 'Greta, little Greta, how are you, how are you?'

"I stammered, I hesitated, I hunted for words, like a school boy reciting a piece. And while I stammered, she turned and rushed away. I wanted to rush after her. I shouted, 'Greta, come back, come back!' but she didn't hear me.

"I went into the manager's office. I waited until it was my time to go on the stage. And there I stood, telling them how happy I was, how thrilled and all that sort of thing. And all the time I was thinking:

"'Why did Greta run away? What had I done to hurt her?'

"And then I went off the stage, back to the manager's office. My sister came to me. She said: 'Greta is outside. She wants to know if she may come in.'

"'Come in?' I said. 'Of course she may—and why shouldn't she?'

"And then my sister said: 'You know, she is Greta Garbo!'

"I looked at my sister. My little Greta Gustaffson had become the great Greta Garbo! I had heard of her, of this actress who, in America, had become so famous.

"IT WAS LIKE a dream, a beautiful dream come true. And then I realized what I had done. I, the famous one, the success, had failed to understand. Had not recognized true genius. I, who should have known, had not realized that the little Greta Gustaffson was and should be the great Greta Garbo.

"And then Greta came, so sweet, so truly the fine person she is. We sat and talked of old times.

"And yet, there she was—world-famous—content to wait at a theatre door while a former friend had his little moment of glory. She is so wonderful, isn't she?'

And what could I do but echo his words:

"She's wonderful!"

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The Men in Mae West's Life

Continued from page forty-one

THE COURTSHIP started when the boys were two years old. Mae was just beginning to startle vaudeville audiences into applause with her amazing new movements on the stage. Sex, as far as New York was concerned, had never really reared its head until Mae West perfected her art.

Mae was rapidly becoming a neighborhood celebrity. Those living nearest to her were awakening to the fact that there was a rising star of the stage in their midst. It was at this time that Mae became acquainted with Jack and Girard.

"I've never seen a girl who was so crazy about children," Jack's aunt, Mrs. Theodore Weigand, recalled. "But she ran true to form even then. She wanted what they called 'boy children.' Girls never did appeal to her."

The friendship blossomed in no time at all. Jack and Girard weren't sure about the sweetheart angle then, but they did know that if they toddled across the street and into Mae's house, they were sure of the warmest welcome of their lives. Before long, the only time they spent at home was eating and going to bed.

At Christmas, that first year, Mae decided the boys were old enough to learn the manly art of boxing. Her father, Jack West, then a professional fighter of some fame, agreed. So when the big morning arrived, Jack and Girard found huge boxing gloves under their trees, with a card of warning from Mae that the gloves were to be used.

It took Mae some time before she could say to herself that her two protégées were making any progress. They had difficulty at first in even standing up with boxing gloves on their hands, but by the next Christmas they could stretch out on their toes and swing at each other with real vehemence.

"It was Mae's ambition," Mrs. Weigand said, a faint smile of approbation on her lips, "to have the boys the champs of the neighborhood. I'll have to admit that she succeeded."

While Mae was working in vaudeville, with its attendant late hours, she found it hard to get enough sleep and still see her two boys every day. She finally found a solution—she had them come over in the morning while she was still in bed.

Jack and Girard would run over, their boxing gloves tucked under one arm, and race upstairs to Mae's bedroom. Bursting in on a tired and heavy-eyed Mae, they would clear the room until a small ring had been squared.

"Look, Mae!" Jack would shout. "I've got a new punch I wanna show you. Girard and I'll have a swell fight this morning."

"Okay, boys," Mae would reply, wide awake and eager to see the latest trick in fighting.

Wham! Jack would catch Girard off balance. In a minute Girard would retaliate. In another minute Mae would have to jump from bed and separate the two.

"They never could decide who was the better of the two," Mrs. Weigand said. "Mae couldn't, either. She would have them fight it off every so often, but it always ended in a draw."

SOMETIMES AFTER a fight, Mae decided that her two amateur boxers deserved a reward for their efforts. With a shout across the street to Jack's uncle, Mae would rush the boys downstairs to get the garage doors open. In a few minutes the three of them were outside, while the uncle fought to get the old model T Ford started.

Then for the ride! Each excursion they took was the thrill of a lifetime for all three of them. Out over Long Island, down to Brooklyn, a glimpse of roaring Manhattan; Mae at the wheel urging old Nellie on to greater speeds.

The boys soon grew old enough to have school interfere with the courtship. Winter mornings were no longer as carefree and happy for Mae. Jack and Girard had to sit in a room filled with students, counting the time until they could leave and hurry back to see Mae at lunch.

Summers were the same, however. Mae bought them cowboy suits. The neighbors objected a little at first to the blood-curdling war-hoops that suddenly burst out behind garage doors, but Mae took the boys' side. As far as she was concerned, it was just another way for them to grow into strong and active young men.

Mae, at this time, was being showered under by floods of invitations for parties, dinners, dances. The neighbors watched with interest to see what effect popularity and adulation would have on Mae. Here is what one of her closest friends remembers about those days:

"No, Mae West was never the gay one she pretends to be on the stage and in the movies. It always seemed strange to me that such a vivacious and beautiful



—Bert Longworth

Aline MacMahon's constant companion when resting in her garden at home is this favorite spaniel. She is completing A Woman in Her Thirties

HOLLYWOOD

girl would prefer to stay home with her mother.

"In all the years I knew her, I can't remember a single wild party that Mae ever attended, and in this neighborhood it's pretty hard to do anything like that without having someone know about it."

"Sure she was popular," Jack said with a shrug of his already wide shoulders, "but she stayed home. Girard and me were too young to go out."

Then Mae wrote and produced *Sex*, the play that all Broadway still remembers and still talks about in awed tones. The first year of its run, nothing much was said against its being bad for public morals. Suddenly, public officials swooped down on an evening performance, closed the doors and arrested the performers.

Public indignation was at its highest. Mae West was painted as gaudy and publicity seeking. Those who knew her only through her acting were spreading stories about her. But her neighbors, those who knew her private life, stuck by her!

"I went with my baby one afternoon to see Mae," another neighbor recounted. "It was while *Sex* was running without interference from the city. When I saw her in her stage costume, my eyes nearly popped out of my head.

"Then Mae showed me how she had padded her shoulders and hips. When I told her she was no more like her stage part in real life than I was, Mae laughed and agreed with me."

Jack and Girard weren't quite certain just why the show was closed, but they did know that Mae had to serve ten days in jail. If they had known where to go, they would have been glad to take on the warden and free their idol.

THE SADDEST DAY in their young lives came at this time. Mae told them she was moving. Success was hers at last and Mae needed living quarters closer to town. No, she confided, she wasn't selling her house. Just renting it out to someone.

Although Mae was no longer just across the way, the two boys were not without her friendship. She made frequent trips back to the familiar old street to see them and give them advice.

Even the distance between New York and California failed to end the courtship. Mae came back to New York as soon as she could, and hurriedly took the long, tedious journey out through Long Island to call on them.

Mae appeared anxious when she visited her two boys. "What neighbor is having a hard time of it?" she asked them as soon as they had greeted her. "Who hasn't enough money to live on?" When they told her of a needy case or two, Mae took immediate steps to see that their suffering was relieved.

Right now Jack has a cousin who is just past the three-year-old mark. Mae has only seen him once or twice, so Jack and Girard don't consider him a real rival. There is another thing that worries them, though.

As yet Mae has not sent Theodore, junior, any boxing gloves. Is Mae weakening, they wonder? Has Hollywood finally won her over and reformed her with its softening influence?

The question will have to wait until next Christmas when Mae's gift box arrives, unless Mae comes to New York sooner than that. When she does, Jack has a new left to the jaw he'll use on her if he thinks she has changed any!

JUNE, 1934



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Editor's Mailbag

Continued from page thirteen

attractive than some of the "pop-eyed" ones forging ahead of her. As to her versatility, witness her flair for comedy in *Rebecca*, her dainty girlishness in *Too Busy to Work*, and her unforgettable portrayal of the unwed mother in *Pilgrimage*. Why not re-team her with Ralph Bellamy, whose work, by the way, in *Once to Every Woman* deserves an orchid?

RUTH KING,

2 Hamilton Avenue, Cranford, N. J.

Natural Team

ABOUT that picture *Going Hollywood*. I've never seen Marion Davies look so beautiful. She certainly has "it." And with that crooner's voice of Crosby, it reaches to a sensation. Let's have them again.

JACKIE N. BISSOMUTTE,

210 Main St., Apt. 4, Hull, P. Q., Canada.

Men vs. Women

PICTURES STARRING men always, or nearly always, depict high ideals, noble purposes, great deeds, patriotism, heroism, sacrifices and martyrdom, such as the rôles in *Cavalcade* portrayed by Clive Brook, *Ben Hur* by Ramón Novarro, *Night Flight* by John Barrymore and *Dr. Jekyll and Mr. Hyde* by Fredric March. In pictures starring women, we are never allowed to lose sight of the fact that they are females—females in everything they do, say or think. I cite *A Farewell to Arms*, *Strange Interlude*, *Rain* and scores of other sexy-themes. To one Joan of Arc, there are a thousand sexy-female themes. Give us stories about heroism in decent women.

CORA WALKER,

535 Greensboro Ave., Starkville, Miss.

Should Parents Tell?

JUST the other day I read an article in *The Editor's Mailbag* about "baby stuff." "Children should learn that stuff at home," quoted one writer. That's the whole trouble—they don't. Whenever a sex question comes up the mother tells the child to "wait until you grow up." When he or she does grow up, it is too late—the trouble is done and cannot be undone. The mother is frantic and says, "Why didn't you ask me?" I know because I was brought up in darkness and I learned from the movies. So don't put a ban on the "baby stuff"—it's worth its weight in gold.

CLEMENT LAVINSKY,

96 Liberty St., Ansonia, Conn.

They Go Anyway

THIS "comeupandseemesometime" might be getting old, but Mae West still holds those complaining audiences spellbound. *She Done Him Wrong* was excellent and Mae West proved she knows her acting. *I'm No Angel* was a miraculous success and I am biting my finger nails until *It Ain't No Sin* pops up in my town.

There may be critics who always have something to say about Mae, but bring on her pictures, for I would go hungry for a week to see her act.

ALVIN MEYER II,

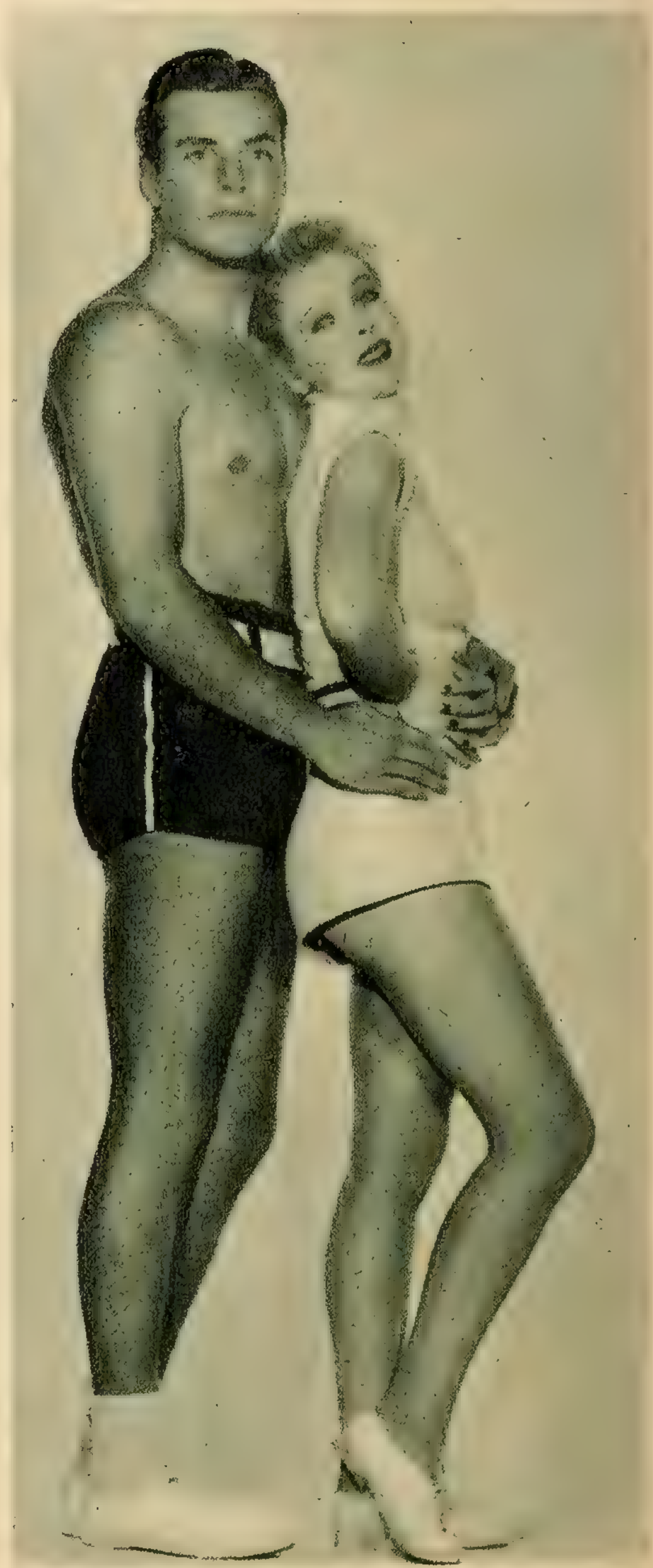
1122 Nolan Street, San Antonio, Texas.

Approves Big Salaries

WHY all this howl about the huge salaries paid stars? It seems to me that the public is taking an unfair attitude toward our screen artists since no protest is made against the immense sums of money paid to famous prizefighters, baseball players, attorneys, authors or specialists in various lines. A star who can pack theatres should be regarded as a specialist of the highest order and paid accordingly.

MABEL ARGO,

New Albany, Ind.



Buster Crabbe and Ida Lupino, togged out in their new Banda-Wikies, are ready for some plain and fancy swimming. Ida has an expert aquatic instructor for Buster, of course, is an Olympic champion

HOLLYWOOD

Prescription for Personality

Continued from page forty-two

That happiness shows in the girl, too. Now it happens to be real happiness but it hasn't always been. And when it hasn't Fifi has made believe. She has laughed and sung anyway, uphill or down, and every bit of that gayety—forced or genuine—has done a lot toward the actual formation of her bright, pert little face.

FROM THE theoretical to the practical Fifi went on.

"When you talk about beauty I talk about make-up. Make-up is to me the greatest assistance a woman has toward making herself more attractive. See, I learn my make-up by trying this way and that. Maybe I wear my rouge high on my cheeks one day, low the next. Then someone says to me 'Fifi, you look smart today' and I know I have found the right way to use coloring on my face.

"For street wear I think a woman should accentuate her eyes and her lips. An eyebrow pencil, a bit of eye shadow, the correct shade of lipstick—and you're perfect! No one can really tell you how to make up your face; people can only suggest. A woman must try many ways, always experimenting, until she finds the one for her—and when she finds that one her mirror will tell her she is right.

"Now you talk about health. Diet, plenty of sunshine and sleep, exercise—about those I am like others. I must look out for the needs of my body; I am even strict with myself about them. But oh, above all I must keep clean—my hair, my skin. I could not sleep if I should get into bed without cleansing my face well. Maybe cold cream tonight, maybe soap and warm water tomorrow night, but I cannot leave make-up on while I sleep. No woman can do that and expect to remain lovely. I must attend to my complexion."

And now Fifi's laughing, that throaty, guttural laugh that starts in her toes and ends in a hearty effervescence of the very *joie de vivre* of her being. Almost an appealingly feminine guffaw, for here's a girl who does the job up right when she's amused. And she is amused because I've interrogated her plans as to the job of husband-holding that handsome Maurice, voted the most attractive college man in the United States two years ago.

"I want to hold Maurice because I love him. And the woman who loves her man enough—she can hold him all right. First of all she must keep herself pretty and interesting and sweet. But beside all that the little strategies are important too. It is not well to let a man be too sure. Sure, yes, of your constancy. But it is well when you remind him now and then that you are attractive to others too. It keeps his interest on fire.

"Those are the little things for women to know. Almost they come natural, don't you think?"

Most always, I'd agree. But in case you haven't thought of all of them, Fifi's letting you in on her charm secrets. The most important of which, one look at her tells me, is the "Be gay even if it kills you" rule. There's something about sparkle that molds one's very features. And a smile can become one of the most permanent things in the world.

JUNE, 1934

WHY BE FAT?

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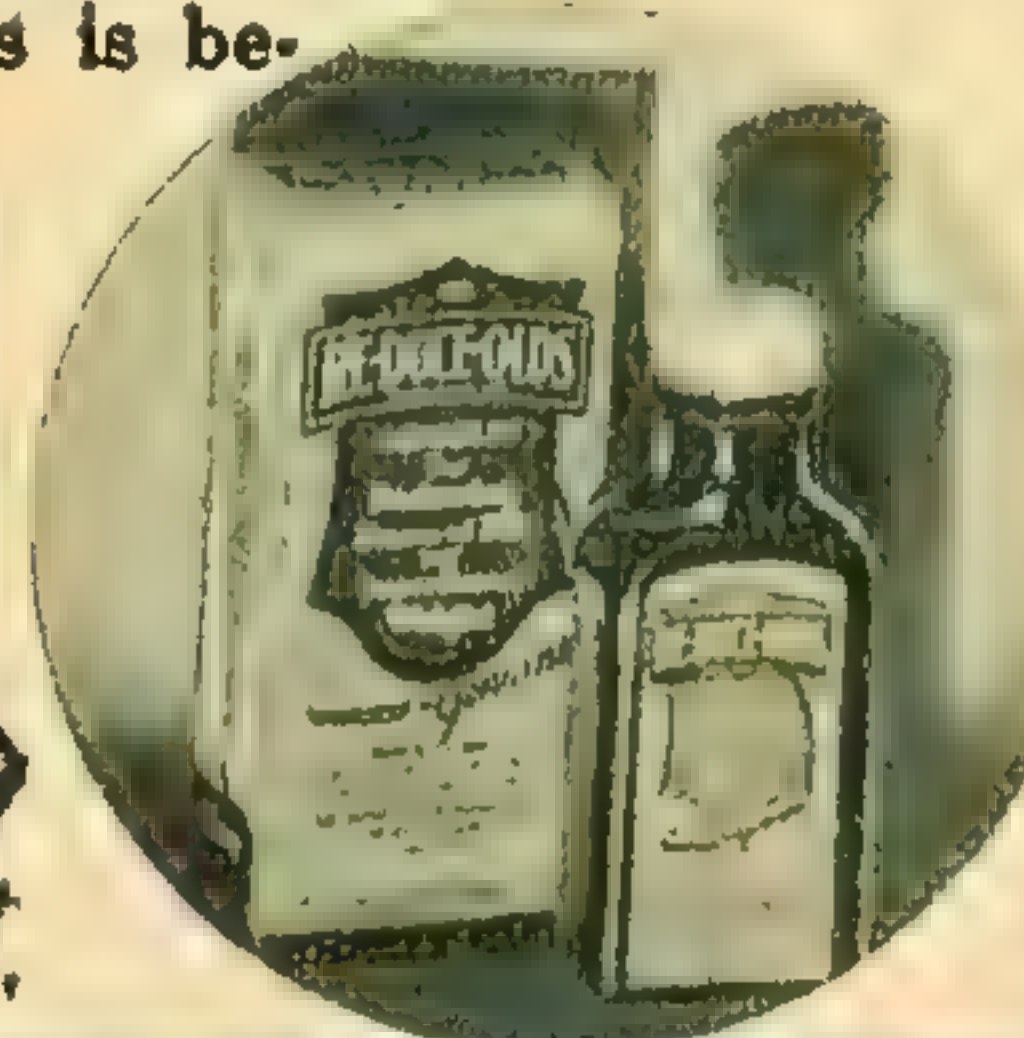
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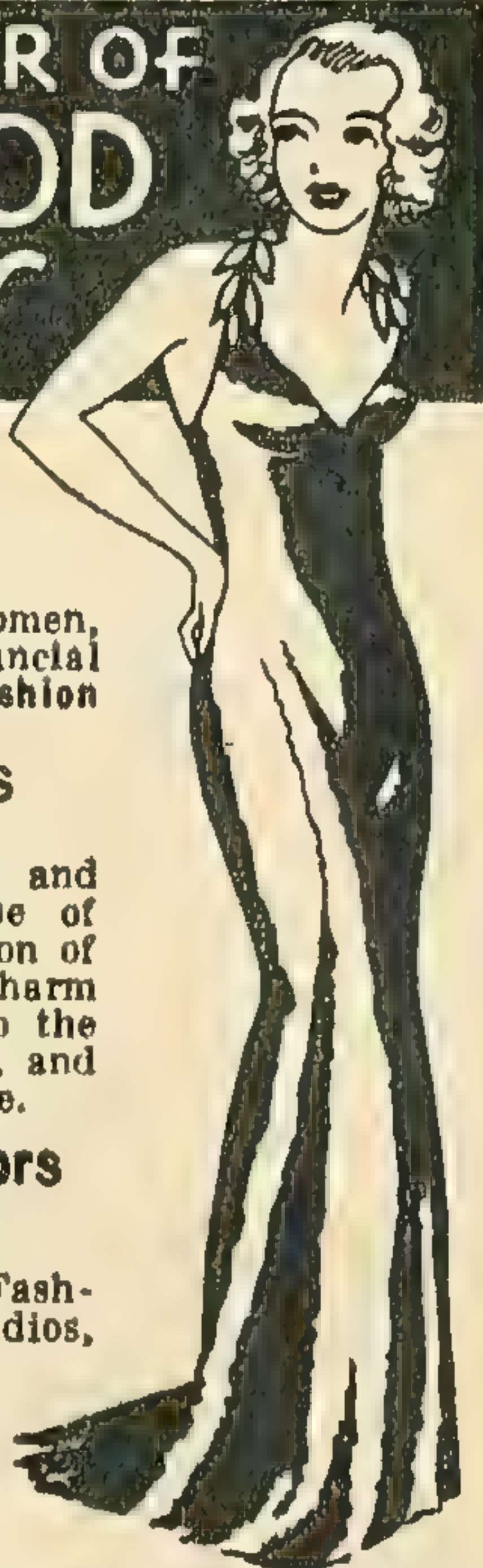
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Send me FREE your new book, "Designing Hollywood Fashions," and full particulars of your home-study course in Costume Designing. My age is.....

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Stepping Stones to Fame

Continued from page twenty-five

Of her early school days she remembers vividly that she was always called upon to sing little solos, and to speak pieces before the class more often, she says, than any other pupil. Claudette modestly claims it was because of her accent which the teacher and the class found amusing.

From the grammar school she entered Washington Irving high school and for the first time in her life was allowed to enter into social and class activities. She made the basketball team and was asked to join the French dramatic club, because she could speak the language. In the few plays in which she appeared, she attracted the attention of her English teacher, Alice Rostetter, who drafted her into the English dramatic club.

Miss Rostetter took a deep interest in her little pupil, as she believed the girl had talent which should be developed. She was acquainted with several of the Provincetown players in Greenwich Village, and had sold the organization several plays and playlets. The theatre was located on McDougal street, in the very heart of the Village.

The teacher persuaded Jasper Deeter, manager of the troupe, to give her protégé a chance, and soon Claudette was rehearsing for *The Widow's Veil*.

HIGH SCHOOL graduation day came, and Claudette sallied forth to face the world, secure in the thought that the studies of art and designing, which she had mastered in her high school classes, would fit her to battle for a livelihood. Father Georges was still in the bank, and promotion was not as rapid as his enthusiastic fervor in France had imagined.

With a pad of sketches under her arm, Claudette went into the world in search of a position as designer. From one store to another she carried the bulky bundle. At last, one store manager informed her that he had a job for her in the workrooms and Claudette accepted it.

It was not a bit like the little would-be artist imagined, for she was little better than a janitor to the place, carrying heavy bundles of materials, and ceaselessly struggling to keep the floor swept clean of scraps of material. In vain she appealed to the manager to allow her to design a few gowns and she was met with the usual refusal until one day, when the other artists were over-busy, he asked her to turn in a half-dozen designs for blouses.

Claudette worked all morning on her first sketch. In her ignorance she tried to make it a full drawing. "A regular portrait it was," she says, and had hardly got a start on the design before the manager asked her for her sketches. Claudette showed him the half-completed work of art.

"Where are the other five?" the manager asked.

"The other five—this is all there is—" Claudette gasped.

That ended her career in that shop then and there.

Seeing that the future in art was somewhat nebulous, Claudette found a few pupils to whom she taught French, dabbling in art in her spare time.

It was the French lessons which led her back to the theatre. Among her small list of pupils was Helen Hackett,

an actress, who told her again that she should go on the stage. She introduced Claudette to Ann Morrison, who was about to produce *The Wild Westcotts* on Broadway. Miss Morrison gave the girl a chance.

Claudette's big Broadway debut consisted of a rôle as one of three guests at a house party—and her speeches were three lines. But she got a thrill out of it. First presentation of the play was at the Frazee Theatre, on Christmas 1924.

HARDLY HAD *The Wild Westcotts* closed before Claudette was sitting in Brock Pemberton's office telling him what a great actress she was. Pemberton had never heard of the dark-haired and dark-eyed miss, which was a good thing for Claudette, for she told him a string of white lies. She told him of the hundreds of plays in which she had appeared in France; of a theatrical ancestry which dated back to Charlemagne. It was sufficiently impressive, for Pemberton gave her a leading rôle in *The Marionette Man*, which starred Ulric Haupt, the great German player.

She fooled Pemberton—but she couldn't fool Haupt.

"He knew I was faking the first scene we had together," says Claudette. "He was a good sport, though, and didn't betray me."



Claudette Colbert as she appeared in *The Barker* on Broadway in 1927. She met her future husband, Norman Foster, while playing in this production. It was her last stage rôle before entering pictures

HOLLYWOOD

It was at this time that Claudette decided to drop the family name "Chauchoin" and adopt that of her grandmother. She called herself Claudette Colbert, and pronounced it to rhyme with "shirt." It is only since she entered motion pictures that she has been pronouncing the name to rhyme with "care."

But although Claudette had picked the stage as her life work, Papa and Mamma Chauchoin had other ideas. The stage, to them, was a place only for bad and fallen women and decidedly not the place for a French girl of tender up-bringing. It was not for a long time that the parental scowl was missing every time the theatre was mentioned.

Claudette's mother was won over first. Her father, up to the time of his death, would never openly admit that he was proud of his daughter. But, although he would not say so, he was secretly proud of his daughter and of her success.

"A few days before my first starring rôle in *The Kiss in the Taxi* he passed on.

When *The Marionette Man* closed, Claudette Colbert determined to get more training and turned to stock companies, the school of experience that has turned out so many fine players.

Among those to whom she applied was Jesse Bonstell, and Claudette being very, very eager to work, made enough of an impression to bring a query from the producer as to what salary she expected.

"I had heard that stock players were obliged to purchase their own wardrobe," says Claudette, "so I spoke right up and asked for \$200 a week. I have never heard anyone laugh harder nor longer than Miss Bonstell when she heard my request. It was nearly five minutes before she recovered enough breath to explain to me that stock players were usually paid thirty-five or forty dollars a week, and to ask wherever I had got the impression that salaries ran that high. She was very nice about it, though, and explained that she couldn't use me just then.

"In less than two weeks, though, she called me on the telephone. Katherine Alexander was leaving the cast of *Leah Kleschna*—and she could use me in Miss Alexander's rôle. I hustled right down to the office and signed."

Then followed ten weeks in such a fine company! Arnold Daly! William Faversham! Lowell Sherman! Helen Gahagen! Jose Rubin—and Claudette Colbert!

The play went to Chicago and finished its run there. It was during the Chicago engagement that she met Leslie Howard who gave her a letter to Al Woods, the New York theatrical producer.

BACK IN New York, she presented her letter to Al Woods, who was properly impressed with the fact that she had been one of the illustrious *Leah Kleschna* troupe. He gave her a rôle in a new play, *The Cat Came Back*, which opened in Chicago. It died aborning there, and never lived to see the lights of Broadway.

Although *The Cat Came Back* had only a short run, it was enough to impress Woods with Claudette's ability, and he gave her the leading feminine rôle in *A Kiss in a Taxi*. It survived a Chicago engagement and moved to New York, and Claudette Colbert's name blazed from the marquee lights as leading lady. She was such a success that the wiley Woods lost

JUNE, 1934

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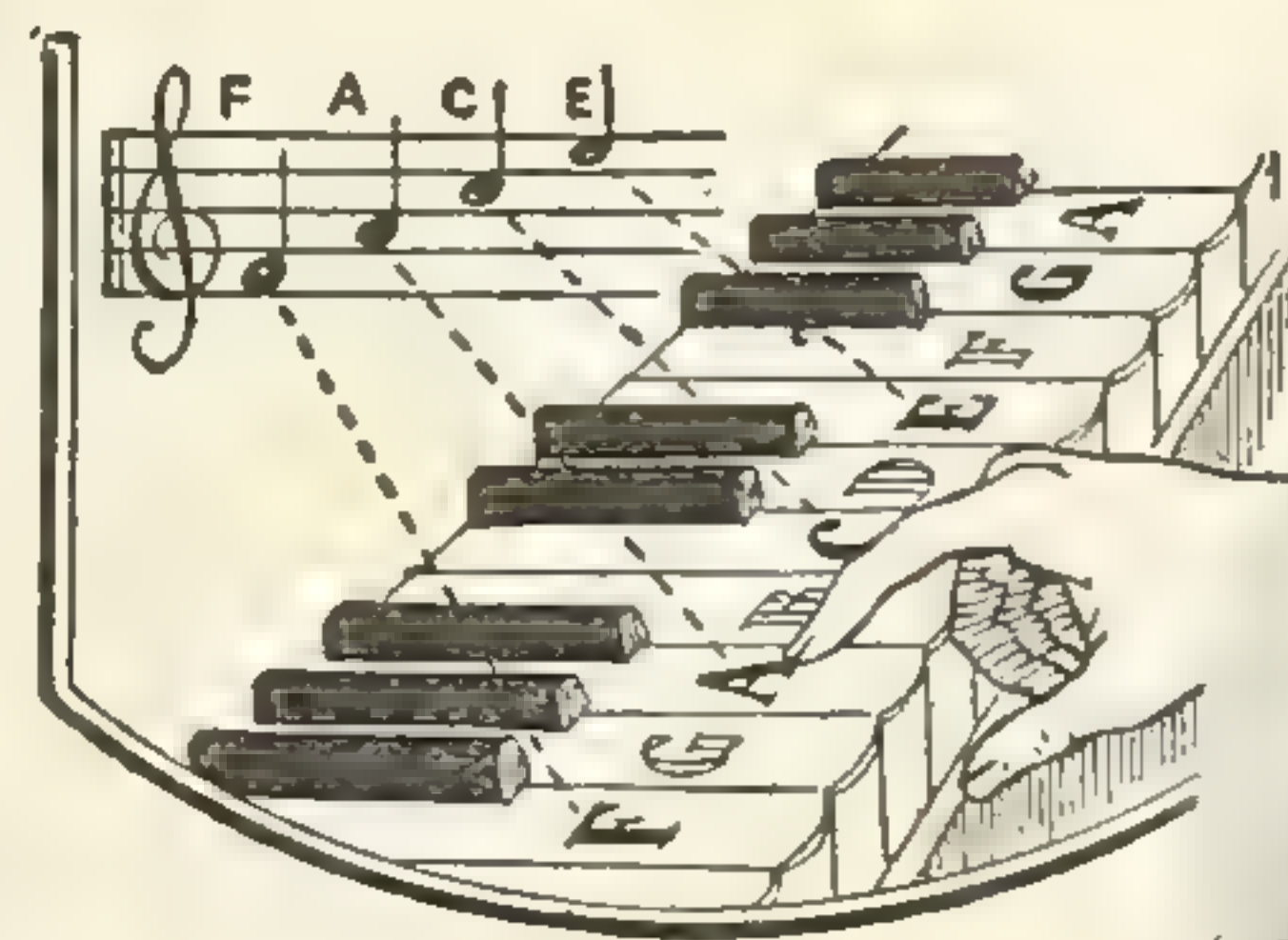
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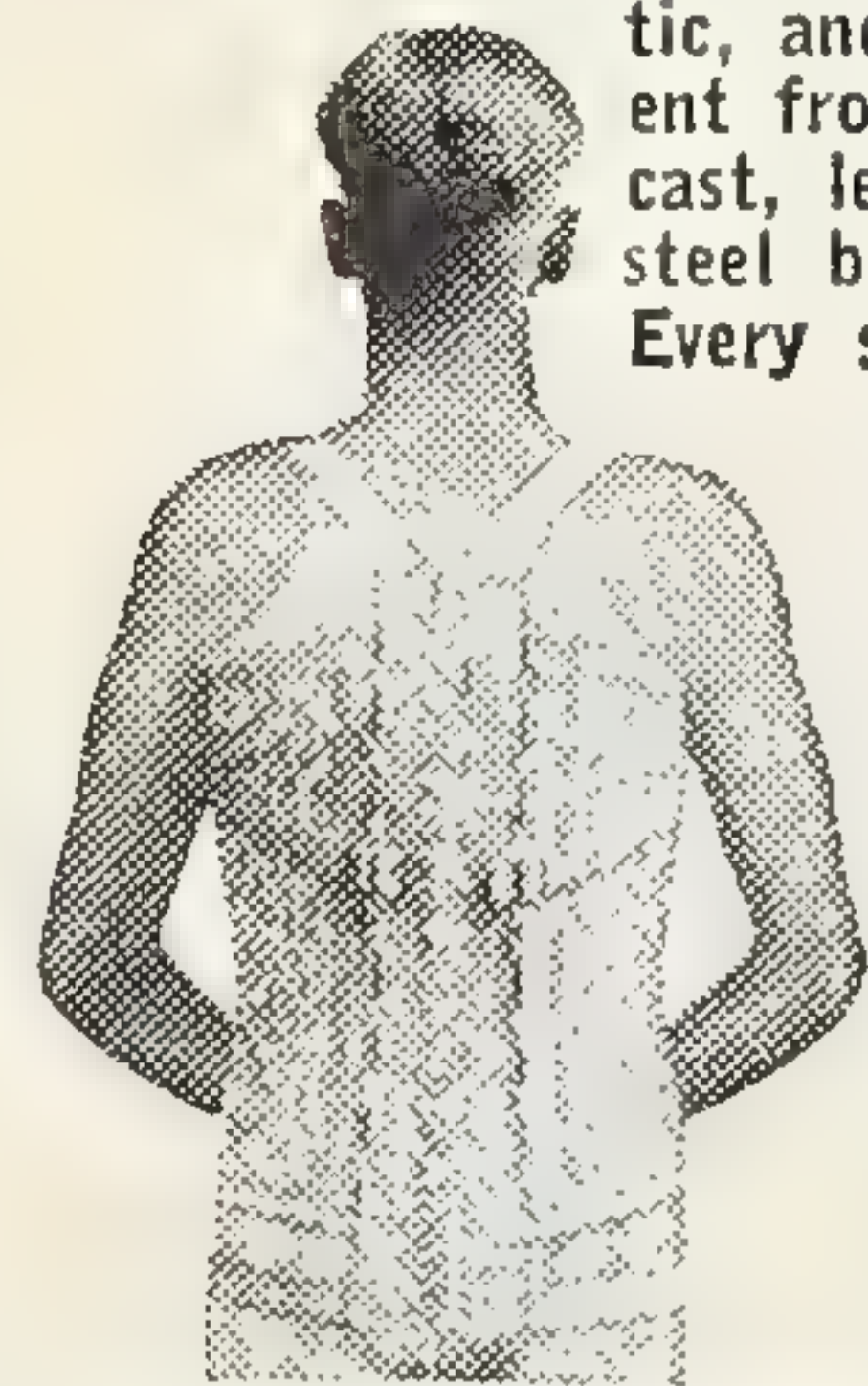
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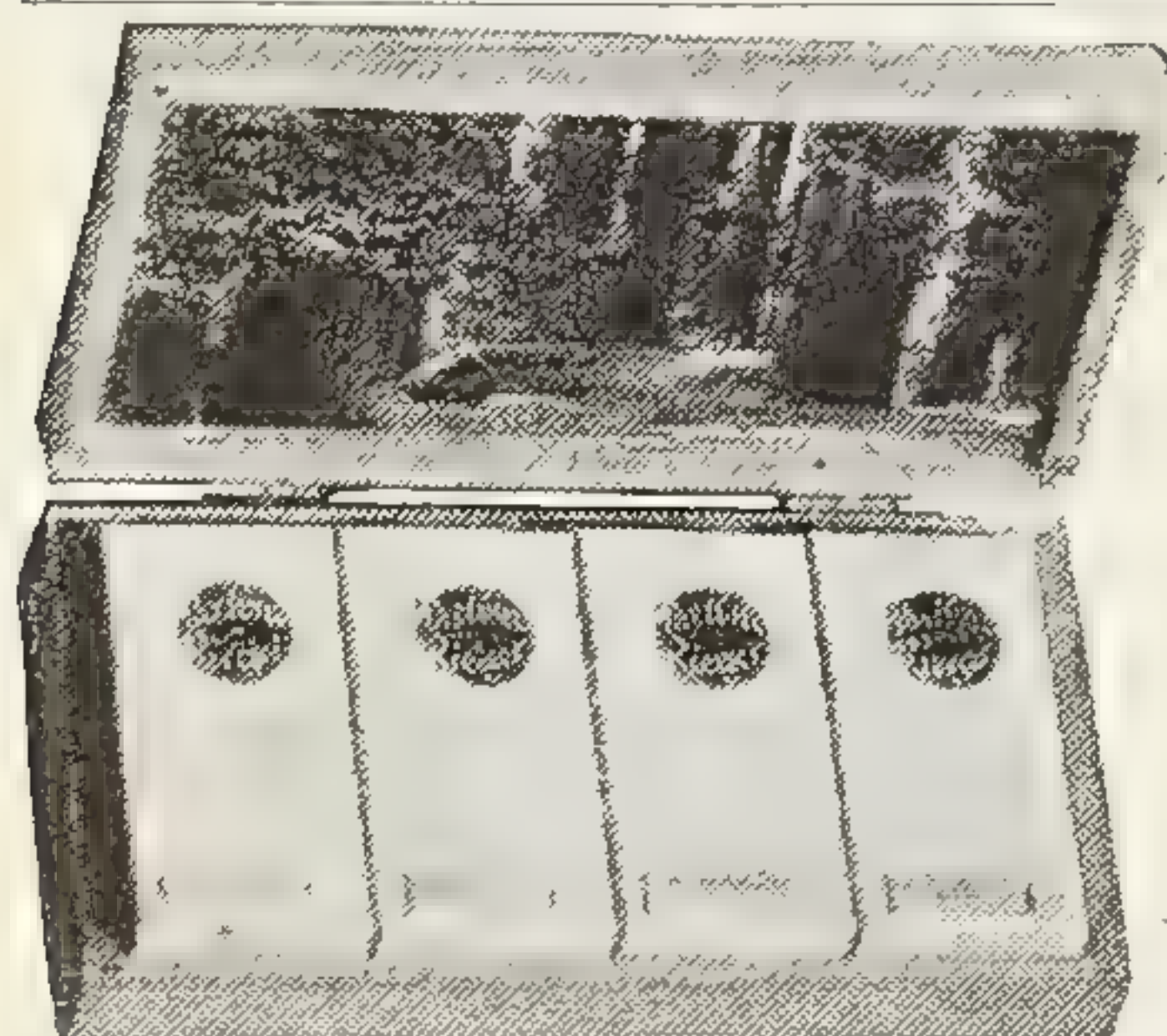


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—Bert Longworth

Ruby Keeler devotes some of her spare time after filming *Dames* for Warner Brothers to teaching her Peke some new tricks. She was snapped before the fireplace of the home at Burbank which she shares with her husband, Al Jolson

no time in signing her to a five-year contract.

Between his own shows and farming her out to other producers, Woods kept Claudette very busy. She played in rapid succession in *Tin Pan Alley*, *High Stakes*, *Fast Life*, *La Gringa*, *The Mulberry Bush*, *The Ghost Train*, *Pearl of Great Price*, and *Dynamo*, her fame and ability mounting with every performance.

War broke out anew between them shortly after when Woods wanted her to do the leading rôle in his new play, *Crime*. Claudette wanted to do a play for the Selwyns, called *The Barker*. She had read the manuscript and loved the play, and did not care for the part in *Crime*. She told Woods that it wasn't a good part for her.

"You're crazy," he shouted. "It's a great part—a regular star-making part. Go with the Selwyns; I'll take an unknown girl, put her in *Crime* and make her famous!"

Woods found his unknown, put her in the rôle. She was a sensation. The girl was Sylvia Sidney. Claudette wasn't wrong, though, about the merits of the rôle in *The Barker*. It did as much for her as *Crime* did for Sylvia Sidney.

IT NOT ONLY firmly established her as a star, but it introduced her to the man destined to be her future husband, Norman Foster, the juvenile in the production.

"The first time I saw Norman I was disappointed," Claudette declares. "It was at the first day of rehearsals. I asked Walter Huston, who had the featured rôle, which of the players was the juvenile. Naturally, I was interested, for most of my scenes were with him. Walter pointed to a man, sitting on the stage floor, on a telephone book. I was disappointed for he seemed only about three feet tall. It wasn't until he stood up that I realized that he was quite a man."

Almost exactly three weeks to a day

after that first meeting, Claudette and Norman were engaged.

"We did keep it from the public, though, and from my mother. She would never have approved of an actor as a husband. And I didn't elope with Norman, as has been reported. We didn't have time. Mother didn't discover we were married until a year later, when she read it in Walter Winchell's column."

WHEN CLAUDETTE came back from the London run of the play, she was offered contracts in motion pictures, which she steadfastly refused. She had made one silent picture during her contract with Woods, and didn't like them at all. But about this time, talking pictures became possible, and Claudette's interest in the screen was awakened.

By a strange co-incidence, the silent picture, *For The Love of Mike* was directed by a young man by the name of Frank Capra. It was quickly and cheaply made, and one of the first feature length productions Capra had ever directed. Her latest picture, and one in which she has established herself as one of the great stars of the screen, *It Happened One Night*, in which she is co-starred with Clark Gable, was also directed by Frank Capra, now one of the screen's greatest directors. Ben Lyon also played in *For The Love of Mike*.

Motion picture offers that required her to go to California were consistently refused by Claudette. She didn't want to be separated from Norman, her husband.

Then Paramount offered her a contract and she refused it. She would not go to California. They told her that she didn't have to cross the continent; all she had to do was to cross the bridge into Long Island city, and so she signed and Woods sold his contract with her to the motion picture concern.

The arrangement of separate living quarters for Claudette and Norman, which startled Hollywood and caused

HOLLYWOOD

much speculation, wasn't intentional. Neither of them anticipated such a thing. When they went to London together in *The Barker*, they had dreamed of a husband-and-wife team that would grow to everlasting fame together.

But it wasn't to be. Claudette received her offer from Paramount and the contract which followed. Norman, too, had received many screen offers and finally signed with Paramount just to be near his wife, with the idea in mind that they could be as famous as a husband-and-wife screen team as they could be on the stage. That they wouldn't be featured together, or that they might even be separated by some three thousand miles never occurred to them. But that's just what happened.

Paramount sent Norman to California and Claudette was kept in New York.

Foster made his picture in Hollywood and then calmly told B. P. Schulberg, production head, that he was going to New York to visit his wife. Schulberg just as coolly told Norman that he was going to start him in a picture on the next day.

"That didn't appeal to Norman at all," says Claudette. "Norman was stymied until he told his troubles to a lawyer friend who dug up an old California law that provided that no employer could keep husband and wife apart more than three months.

"Armed with a copy of the law, Norman went to Mr. Schulberg. Seeing nothing he could do but bow gracefully to the situation, Schulberg gave him the permission and Norman took the train the next day."

Paramount got smart. They sent Claudette to California.

But by this time, Claudette and Norman were accustomed to living apart. When they met again it was like a new honeymoon and so they decided to maintain separate establishments, retain their own hours, their own careers, and their own privacy. Claudette sent for her mother and her aunt, took a house, and settled down. Norman rented a place just a short walk away. It worked out wonderfully well.

WHEN CLAUDETTE first came to Hollywood, she hated the place.

"I loved New York so much that I couldn't get interested in any other city," she declares. "But I've gotten over that. Today I'm living in the first house I've ever occupied, and I've got my own garden and my own flowers—and it's grand! Would I go back to New York? Ye-e-e es—I might—but I'm not eager to go—right now.

Claudette's present home is in Brentwood, one of the most beautiful sections of Los Angeles. It is the house previously occupied by Greta Garbo.

Claudette finds many things about California that she likes, and doesn't hesitate to tell which she likes and which she doesn't. The beaches, which so many easterners find so attractive, do not appeal to her. She isn't crazy about bathing. She loves to motor and often takes long drives in the evening after the day's work at the studio is finished.

And she likes to play golf, although she admits that her game is bad. Tennis is her favorite sport.

Most of her friends are not in motion picture circles. However, she numbers the two movie Joans, Crawford and Blondell, among her intimates, and also Mrs. Paul Lukas and Mrs. Samuel Goldwyn.

JUNE, 1934

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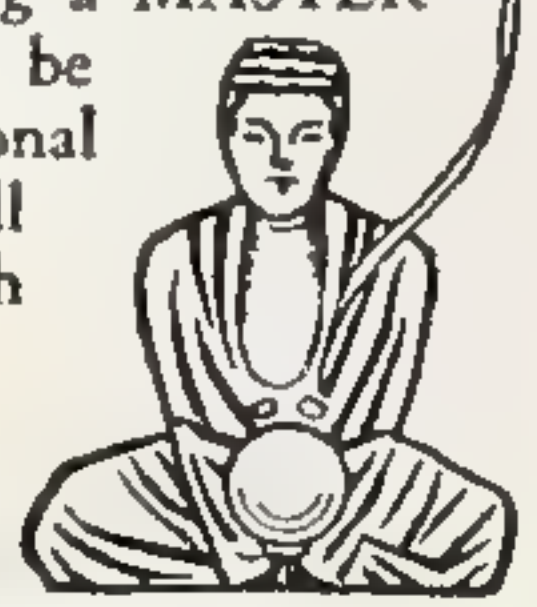
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Girls who wonder how Jimmy Durante's nose can be missed when kissing him will find their problem solved by Lupe Velez. At least the famous Schnozzle caught some of her lip rouge in this scene from Strictly Dynamite

What's New On The Screen

Continued from page eleven

Journal of Crime

● Love and murder run rampant through the reels of *Journal of Crime*. Ruth Chatterton, jealous of her husband, Adolphe Menjou, kills her rival, Claire Dodd. Guilt is fastened upon a man who has just committed another slaying. When she finally confesses to her husband, Ruth Chatterton is compelled to live with him without benefit of love. This punishment is too severe and she decides to admit her guilt. On her way to the police she is involved in an accident and suffers loss of memory, after which Menjou becomes reconciled to her. A bit morbid for the average fan.

The Show Off

● Metro brings the stage success to the screen and little is lost of this play's charm in the transition. Spencer Tracy has the title rôle and lives up to it in grand fashion. Madge Evans is equally fine as this super-egotist's long suffering wife, while Clara Blandick does a fine bit of acting as the deflater of Tracy's ego. Louis Wilson, Claude Gillingwater and Grant Mitchell help the action with smaller rôles.

You're Telling Me?

● W. C. Fields has his big moments in this picture, which certainly should fill the bill for Fields' fans. He is an inventor and a close friend of John Barleycorn and his antics threaten to prevent the marriage of his daughter, Joan Marsh, and Larry "Buster" Crabbe, but Adrienne Ames saves the day. A golf course sequence is one of the finest bits of Fields humor to hit the screen.

The Crosby Case

● Here is a mystery film which would make Sherlock Holmes take an aspirin before he could untangle it. From the moment Warren Hymer's taxi strikes a man already dead, until the murder is finally solved, there is a constant run of thrills. Onslow Stevens, Skeets Gallagher, William Collier, Sr., J. Farrell MacDonald and Wynne Gibson form an excellent cast.

All Men Are Enemies

● Despite the handicap of a worn plot, Hugh Williams, a newcomer from England, reveals himself as an actor of promise. In the picture, his father wants him to marry a girl, while he desires another, from whom he is separated by war. He carries out his father's wish, but the marriage goes on the rocks. All ends well when he finally marries the girl of his choice. Helen Twelvetrees, Mona Barrie and Herbert Mundin give splendid performances.

Stand Up and Cheer

● Will Rogers added his talents to the vast Fox writing organization to help bring this splendid musical to the screen. It is one of the most entertaining of the season. The depression is brought back, (just for story purposes,) and a laughable plot is developed. The song hit finale is called *Out of the Red*, and, like other songs throughout the picture, it is a knockout. The grand cast includes such celebrities as Warner Baxter, Madge Evans, James Dunn, John Boles, Arthur Byron, Ralph Morgan and Stepin Fetchit.

A Very Honorable Guy

Well, here's Joe E. Brown back with a bundle of laughs and thrills. He has plenty of adventures as the man who always pays his debts, even to the point of selling his body to a head-hunting medical quack, to raise funds necessary to square off accounts. Alice White does a neat bit of acting opposite Joe and others in the cast give him plenty of chances for his own private brand of comedy. He has a pretty narrow escape from the task of delivering his own dead body to the quack, but he does.

Melody in Spring

Lanny Ross comes to the screen in his first starring part in a musical comedy that is quite different from the ordinary run of such pictures. Charles Ruggles is cast as the owner of a dog biscuit concern which broadcasts. Lanny wants a job as singer on the radio program and also desires the hand of Ruggles' daughter, Ann Sothern. Mary Boland plays the part of the girls' mother. Their adventures take them to the Swiss Alps and the locale affords some fine scenic and musical effects. *Melody in Spring* is worth seeing.

Three on a Honeymoon

ZaSu Pitts keeps the audience in a constant uproar with her clever work in this picture, which revolves around the love affairs of Sally Eilers, who is sent on a world tour to escape pursuing swains. Love and blackmail plots intermingle to keep ZaSu, Sally, Henrietta Crossman, Charles Starrett, John Mack Brown and others on the jump.

Manhattan Love Song

Dixie Lee, who is also Mrs. Bing Crosby, proves her own acting ability in this straight forward, human story of a pair of exceedingly wealthy sisters who lose their money and share their mansion with their chauffeur and maid. Helen Flint plays the other sister and the servants are Robert Armstrong and Nydia Westman. The story holds you throughout and Dixie sings some songs in a way that goes over big.

A Woman in Her Thirties

Aline MacMahon's first starring picture proves she is one of the screen's finest performers. As a woman who has been passed by love and craves it, she marries Paul Kelly, a sailor, who overlooks her lack of beauty because of the life of ease so thrust upon him. She treats with sympathy and understanding his affairs with other women and in the end wins his real love for herself. Ann Dvorak has a small part, as do Pat Ellis, Dorothy Peterson and Helen Lowell, but the picture is all Mac-

JUNE, 1934

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JUNE

Romantic MOVIE STORIES

Also in this issue: The first cinema version of George White's *Scandals* with a galaxy of stars including Jimmy Durante, Rudy Vallée and Alice Faye. Hilarious Lee Tracy as an ace reporter in *I'll Tell the World*. He Was Her Man co-starring Joan Blondell and Jimmy Cagney. Warner Baxter and Rosemary Ames in *Too Many Women*. Come On Marines featuring Dick Arlen and Ida Lupino. Pat O'Brien and Glenda Farrell in *The Personality Kid* and Dixie Lee and Robert Armstrong in *Manhattan Love Song*.

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Mahon and Kelly, two fine performers who do a fine job.

Glamour

Paul Lukas and Constance Cummings star in this Edna Ferber story of an ambitious chorus girl who gets a composer to write song hits for her, marry her, make her a star, give her a baby and then give her up for another man. Phillip Reed, a new face on the screen, has a difficult rôle, but does well with his chances.

Riptide

Cheers and orchids for Norma Shearer for her work in *Riptide*, which brings her out of retirement. Herbert Marshall is a splendid foil for Norma, and Robert Montgomery, as the other man with whom Norma holds highly unconventional meetings, is all that can be desired. The ladies will gloat when Marshall forgives and takes back his erring wife. The part is one which only an artist of Miss Shearer's great ability could handle so cleverly. Lilyan Tashman gives a delightful performance in this, her second to last picture. Helen Jerome Eddy, Ralph Forbes and Mrs. Patrick Campbell form an excellent supporting cast.

Twentieth Century

Those who remember the stage success of this famous play will not be disappointed in the screen version, thanks to the excellent work done by John Barrymore and Carole Lombard. All of the action takes place on a New York bound train and Barrymore, as the frantic stage producer seeking the signature of a famous star, gives a delightful portrayal.

Change of Heart

The inimitable team of Janet Gaynor and Charles Farrell returns to the screen in the powerful story of four graduates who seek careers in New York. Ginger Rogers and James Dunn do their part to make this an outstanding production.

Sadie McKee

After all, there is no substitute for Joan Crawford when she is properly cast and *Sadie McKee* is a natural for her. It is a story of life and love and *Sadie* succumbs to the lures of three men—Gene Raymond as the actor, Franchot Tone as the lawyer and Edward Arnold as the alcoholic youth.

Where Sinners Meet

There is comedy and drama—plenty of both in the story of *Where Sinners Meet*, which is a legend of marital intrigue. Diana Wynyard and Clive Brook perform perfectly and Billie Burke, Alan Mowbray and Reginald Owen are deserving of laurels.



Hail the new First Actress of the screen! Katharine Hepburn received the 1934 award of the Academy of Motion Picture Arts for the best work of an actress. *Morning Glory* brought her the honor

Hollywood Party

With an array of stars whose names are usually scattered over a whole list of productions, Metro brings to the screen this latest of musicals. One sequence alone is worth the price of admission. It is an egg breaking scene between Lupe Velez and Messrs. Laurel and Hardy. The Mickey Mouse number, which expands into the *Red Hot Chocolate Soldier* song, all done in Technicolor, is also a knockout. In addition to Lupe and Laurel and Hardy, the cast includes Jimmy Durante, Polly Moran, Charles Butterworth, Jack Pearl, June Clyde and Eddie Quillan.

One Was Guilty

This is a mystery play, with a somewhat sophisticated love background, with Ralph Bellamy as the detective inspector. Shirley Gray, cast as a homeless little stenographer, becomes involved in a murder mystery. Rita La Roy cleverly portrays the part of a cheating wife.

Viva Villa!

Metro presents one of the real big smash hits of the year in this colorful, gripping drama based upon the life of Mexico's military figure—bandit to some, hero to others. Wallace Beery turns out the finest work of his long career as Villa. Second only to him is Henry B. Walthall, who enacts the rôle of President Francisco Madero. Stuart Erwin does great work as the newspaper reporter and Leo Carrillo, as Villa's assistant, gives an outstanding performance. *Viva Villa!* is a picture you will not soon forget.

HOLLYWOOD

Without Beauty

Continued from page forty-six

ally, find honor in his own country. She secured an engagement with a stock company in Yonkers, her birthplace!

From the first moment that she stepped on the stage, in that small Yonkers theatre, the Kirkland charm, released by her determination, held her audience.

She went from there to Louisville, Kentucky, for a season of stock. Experience was the thing she knew she needed now. And while there, Stuart Walker, ever alert to discern the potentialities of unknown players, saw and engaged her as leading woman for his company in Huntington, West Virginia.

Stuart Walker taught Muriel Kirkland the value of the voice she had thought strange. He taught her the value of those great soft eyes as a medium of expression. Under his intelligent guidance, the little red-head became an actress of rare sweetness and knowledge and infinite individuality. Finally, Mr. Walker told her she was ready for Broadway.

Nothing could have stopped Muriel then. She believed in Stuart Walker. Had he told her she could swim the English Channel, Muriel would have dived into its choppy waters!



—William Walling, Jr.

Marion Callahan is one of the eleven girls representative of Broadway show-girl beauty brought to Hollywood by Earl Carroll to appear in *Murder at the Vanities*

BROCK PEMBERTON was casting a play called *Strictly Dishonorable*. There is a psychic something along Broadway which prophecies the success of a play before it opens. It was in the air about this new play of Brock's. Every well-established ingenue was ambitious to play the leading rôle. Forty-eight such girls had hopefully read the part before the exacting audience composed of Brock Pemberton, the producer, Preston Sturges, the playwright and Antoinette Perry. An ordeal for any actress. An ordeal from which forty-eight beautiful, nervous young Broadwayites emerged without triumph.

The forty-ninth girl was a little red-haired unknown, with huge brown eyes and—confidence. Such glorious young confidence!

When the curtain rang down on the opening night, the play was a success and Broadway had welcomed a new, sparkling personality. The American Academy of Dramatic Art quickly put its official seal of approval upon her. Her name was placed on its illustrious honor roll!

When she finished her engagement in the record breaking run of *Strictly Dishonorable*, William Harris, Jr., sent for her to play the leading rôle in *The Greeks Had a Word for It*.

By this time, you've guessed it—the movie scouts had watched what she did to New York audiences. They had listened and been moved by the spell of that voice. Muriel was soon Hollywood bound, a movie contract with a major studio in her bag.

Muriel did not make a picture under that contract. Day after day, week after week, month after month, while the contract ran its length, she awaited an assignment. Those studio officials who had not seen her "in action" looked and listened and gave solemn decision. She would not photograph—her voice would not record.

Tell her she wouldn't photograph? Tell her her voice wouldn't register? There was something familiar about that situation. She was sixteen again—standing before the heads of the American Academy!

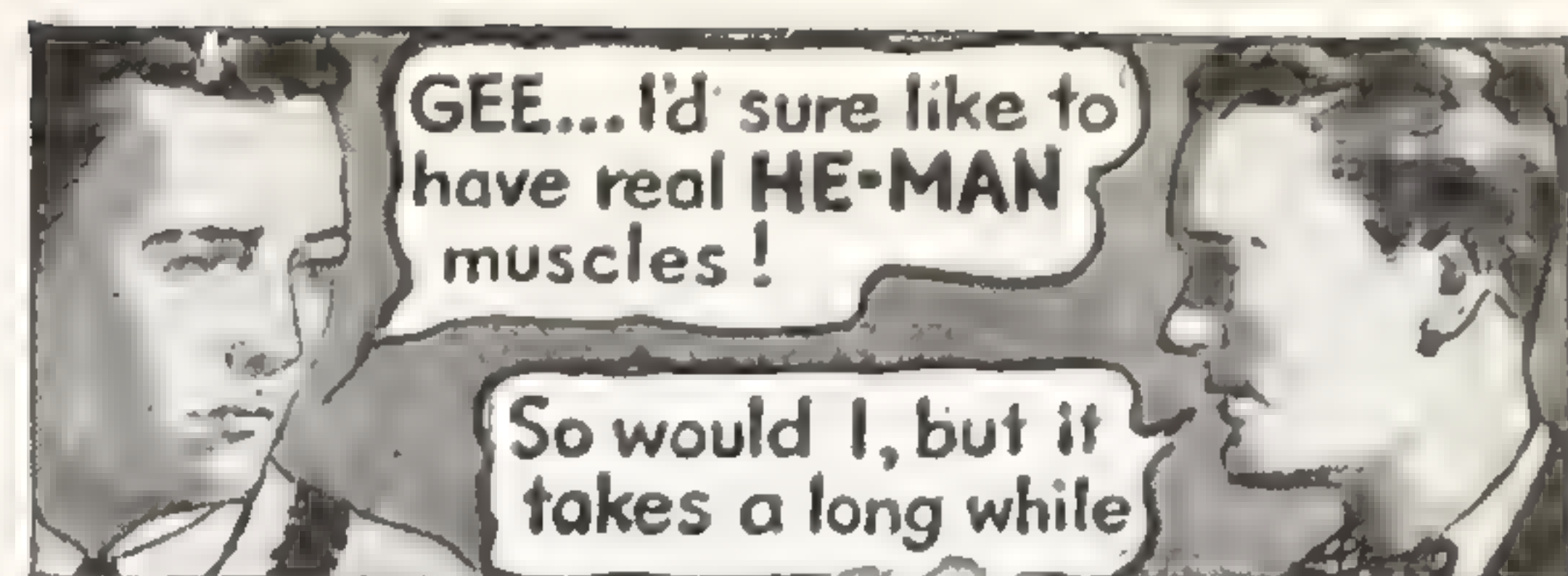
To increase the parallel, Stuart Walker was in Hollywood coaching embryonic stars for one of the studios. Again his influence swayed Muriel.

So the red-headed youngster was again defiant. Life is a series of repitious experiences! Her first picture was made for the studio which had not cast her in a single production while she was under contract to them!

Followed other pictures for major companies. *Cocktail Hour*, *Secret of the Blue Room*, *Hold Your Man*, *To the Last Man* and finally—*Nana*.

Nana presents the glamorous new star—Anna Sten—to give real competition to other glamour ladies of the screen. It means triumph for another girl, too. Beauty surfeited Hollywood has "noticed" Kirkland.

She will nestle in your memory and in your hearts. Indomitable courage, sincerity, beauty of spirit, honesty and tenderness—her little heartshaped face is a transparency for all of these. And, as when she won recognition in New York, you'll hear them say: "Kirkland? Of course, she's not beautiful—but after all—what is beauty?"



—says Charles Atlas

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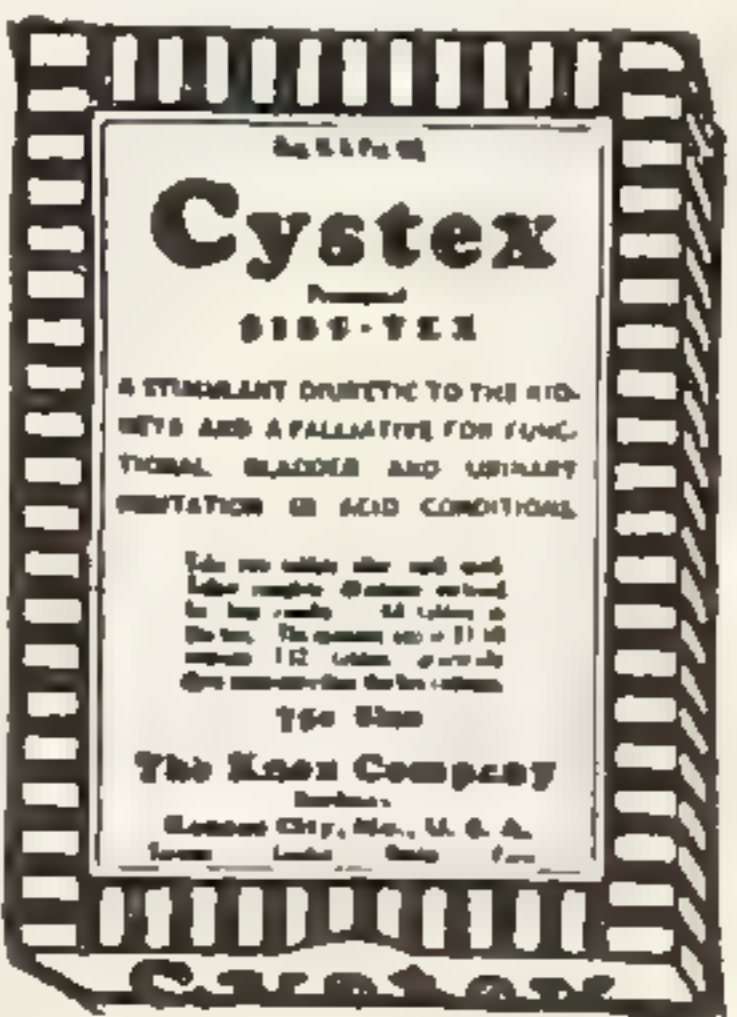
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The Camera Does Lie!

Continued from page thirty-three

The actor was lighted with orange light, the rest of the set with blue light.

"The blue light printed the orange positive on the new negative, except where the orange light, reflected from the undarkened trousers, passed freely through the orange positive and printed the image of those spooky pants on the new negative just as though the positive weren't there."

Minor variations of this method include making two separate negatives of the two pieces of action and printing them together, and so forth, he explained. He then went on to tell how there really wasn't anybody in the auto robe, which was merely shaped to suggest the presence of a human body within its folds.

"As to the footprints appearing in the snow," he said, "that was really too simple. All they had to do was stop the camera between the appearance of one print and the next, while a man with a die on the end of a pole reached in front of the camera and stamped the trail."

A MUCH SIMPLER form of "mask" than the one previously described is often used when the nature of the action permits. An excellent example of this appeared in *King Kong*.

"Remember that scene in which the fifty-foot gorilla ape forced its way through a tremendous gate while the natives and explorers ran for their lives? Well, as I dope it out, the entire cast worked in the foreground with scenery that stopped just a few feet above their heads. The top part of the scene, as it appeared in the camera, consisted of a black drape.

"Then one frame of the sequence was reproduced on a piece of glass about eleven by fourteen inches, the part where the drape appeared being perfectly transparent, and all the rest of the picture painted an opaque black so that no light could get through it. The top line of the scene was irregular, so it would blend into the complete picture when the job was finished.

"The gate the ape came through was built in miniature, and a specially made toy ape was photographed coming through it. The glass mask kept the trees and people on the negative, which was fed through the camera again to get the new action, from being light-struck when the second exposure was made. The ape and the gate registered on the part of the negative which had no light thrown on it the first time it was put through the camera due to the non-reflecting properties of the black drop."

The ape was given apparent life by exposing one frame of film at a time, as when animated cartoons are made.

There's another way of making trick shots which is known as the projection process and consists of taking pictures of pictures.

YOU WILL RECALL *The Masquerader* in which Ronald Colman played the parts of twin brothers. You saw him as two men, who shook hands with each other and even talked to each other, their voices sometimes even being heard simultaneously when the two characters were together on the screen.

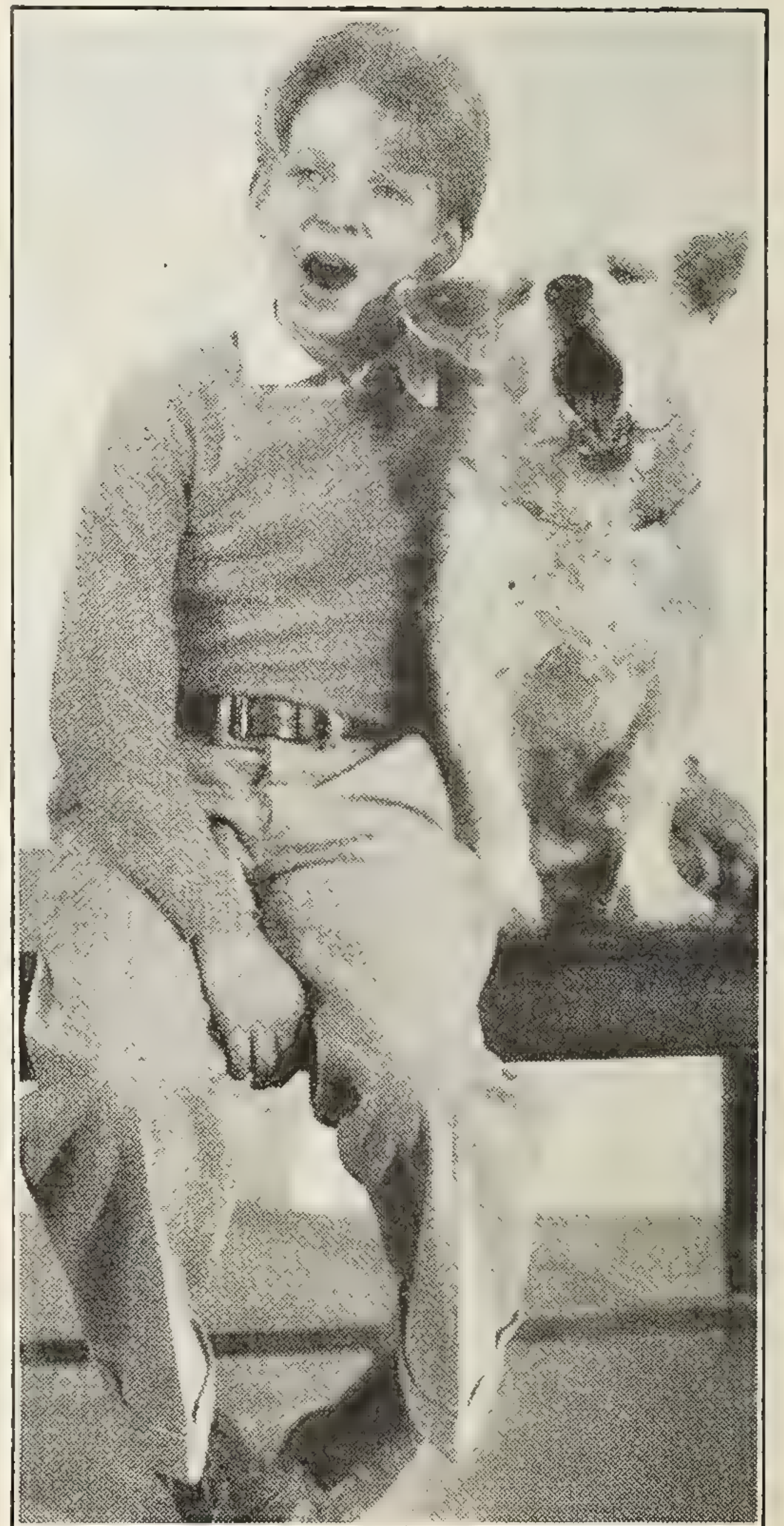
"It wasn't done with mirrors, but with a movie projector and a big glass screen,"

said the trick photographer. "At least that's the way I would have done it."

"Remember that close-up, where one of the twins was walking down a flight of stairs when the other one was walking up? The second twin grabbed the first one by the arm, they talked for a while, and then passed each other as each one continued on his way. You actually saw two characters pass each other—and one man was playing both parts.

"First we would make a picture of the first twin walking downstairs. Although he was alone, he would stop for a moment, just as though somebody had come up to him and taken his arm. Then he'd say a few words, pause for a carefully timed interval, jerk his arm as though he were shaking off somebody's hand, speak again and walk on downstairs.

"We'd take that film, develop it and print it. Then with a very brilliant light we'd project it on a ground glass screen about twenty-five by thirty-five feet, having the projector behind the screen and a camera with some new film in it some distance in front. Between the camera and the screen we'd erect a flight of stairs exactly parallel with those thrown on the screen, and we'd paint them black to avoid reflection. The same actor, perhaps wearing a different costume, would then walk up these black stairs. He would be very carefully



George Breakston was an unknown until he was selected for the leading rôle in Columbia's *No Greater Glory*. Now the eleven-year-old is hailed as a real "find"

HOLLYWOOD



—Wide World

Mary Pickford and Primo Carnera, heavyweight champion of the world, helped celebrate the fifteenth anniversary of Fascism recently in New York. Note Mary's diminutive size as compared to Carnera's

lighted, so that the shadows on him would be of the same intensity and in the same direction as those in the projected picture."

The camera is set up so that the actor's feet are on the same level as the feet of his pictured double, and he is, of course, much nearer to it than is the screen, so that perspective makes his size correct. Expert direction and painstaking rehearsals enable him to gauge his timing so that his voice and actions synchronize perfectly with those of his screen double.

Obviously, his body blocks out the original picture wherever he comes between the camera and the screen just as it would if he were in front of a real man instead of merely a pictured one. When grasping his "brother's" arm, there may be ten feet between him and the screen, but movie magic makes the flesh-and-blood man appear to touch the shadow-man. As he speaks, his voice naturally fills the spaces in the dialogue, and is recorded along with the reproduced voice as the new picture is taken.

HERE'S ANOTHER example of ingenuity. Some years ago there was a magnificent spectacle, *Old Ironsides*, featuring the first battle between armored men-of-war. The producers of this picture spared no expense; they actually had twenty-eight full size replicas of antique battle-ships built, each carrying a complete crew and real cannon. But when they tried to take the picture, it was found that no camera could catch enough detail when taking a shot from sufficiently far away to take in all the boats. It was a gorgeous, breath-taking spectacle—but it was simply impossible to film. So they called in a trick cameraman to save the day.

"First they found a swimming pool about thirty by fifty feet. Then they built a new fleet of ships, exactly like the originals in every detail, but only from three and a half to six feet in length. The cannons were simulated by blank cartridge revolvers, fired by electricity, and the movements, even to the sinking, of the boats were handled by means of strings fastened to their keels. The strings, as well as the wires to the guns, were concealed under the water.

"As the battle was supposed to take place far out at sea, it was not necessary

to paint any shore scenery at the edge of the pool. They merely set the camera to take in only the water and the miniature ships in action.

"The big ships, or parts of them reconstructed in the studio, were used as sets when close-ups of characters were shown.

"But there was still a problem to be solved. The script called for the boats to be hit by gunfire—for masts to be carried away. They hired a few sharpshooters to stand on the edge of the tank with rifles, and when a mast was to be shot down, one of the marksmen shot it."

"WE USE QUITE a lot of miniatures now," the camera expert continued. Suppose we wanted to have a half-minute of action showing our characters in the courtyard of a towering Tibetan temple. You realize that it wouldn't pay to ship a dozen of them to Tibet, or to build a full size replica of the temple right on our lot. So we use what is known as a top miniature.

"We build the temple set in full size, but instead of making it, say, a hundred feet high, we build it in complete detail—but only to a point about a foot or two above the actors' heads. Then we build the rest of the set on a scale somewhere between a half-inch and an inch to the foot. This miniature is very carefully made, so that its lowest part blends perfectly with the top of the full size set when viewed through the eye of the camera, and it is hung much closer to the lens to make it appear on the film in perfect proportion. We light the set and the miniature very carefully, so the shadows are matched in intensity and direction.

"Top miniatures are gradually replacing glass shots, because they are much harder to detect on the screen when the picture is shown, and they don't give us as much trouble matching shadows, especially on outdoor work."

EVEN SOME OF the simplest scenes couldn't be taken without camera thaumaturgy, he said, and brought out a case to prove it.

In *The Big Pond*, Maurice Chevalier and a beautiful girl came speeding toward the camera in a fast motor-boat, with a lot of spray being thrown up by the bow.



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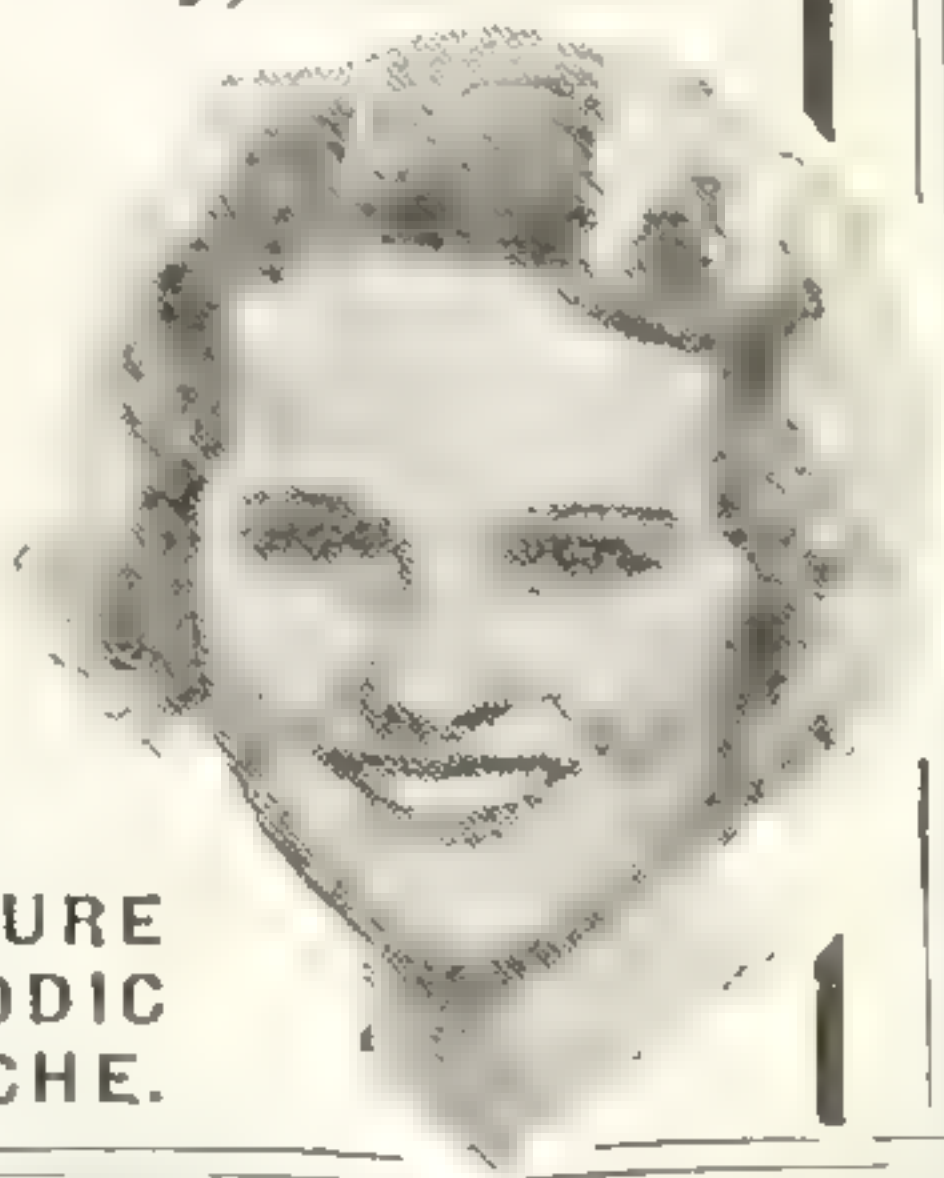
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28x5.50-18	3.35 1.15	35x6	3.95 1.55
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30x5.50-18	3.40 1.15		
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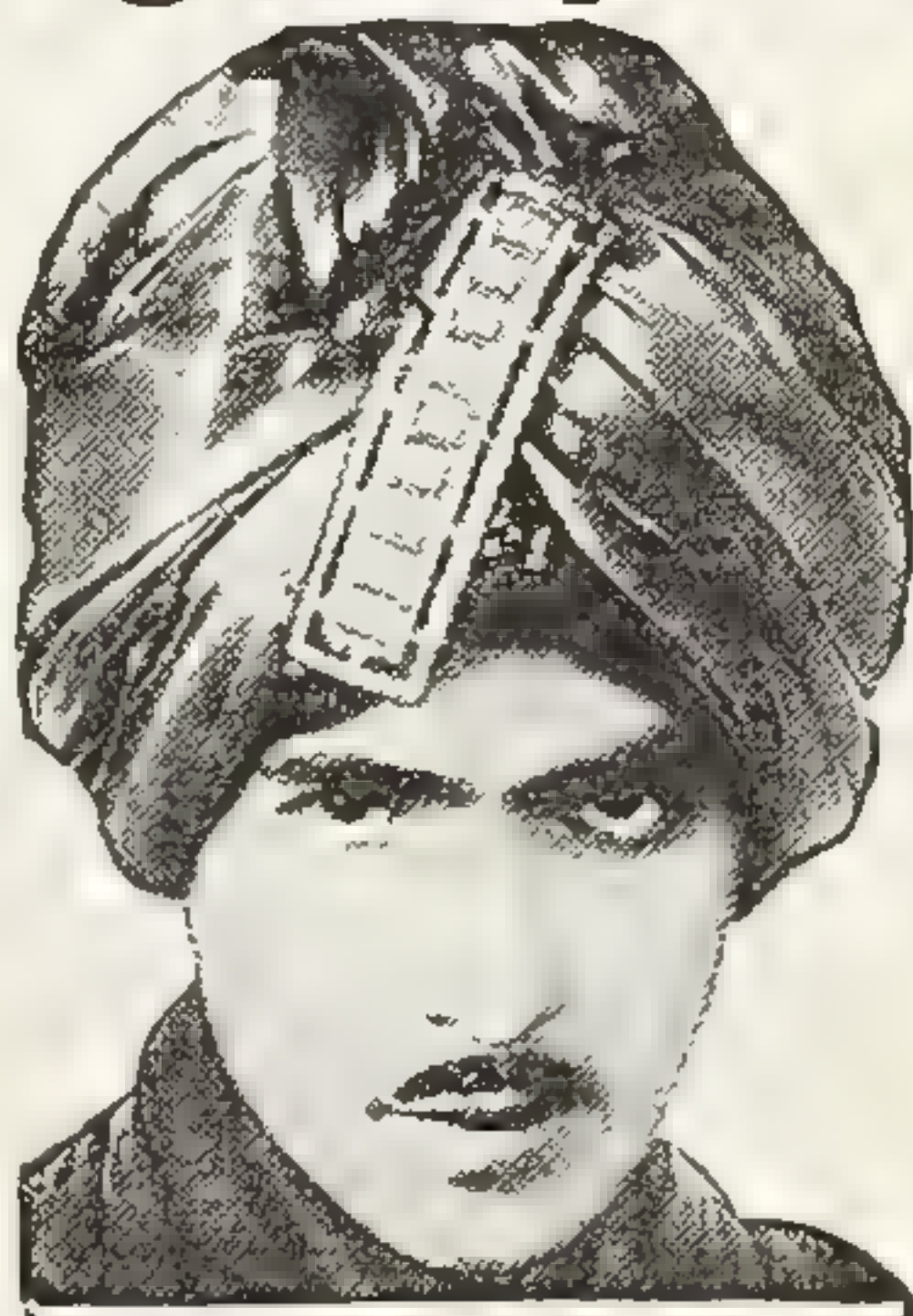
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Now, that boat wasn't even near water.

"The boat, with Chevalier and the girl in it, was set up on a couple of carpenter's saw-horses which were covered with black drapes. A fan was turned on the stars' hair to make it look windblown and the camera ground on.

"When this had been done, they rewound the film and put it back into the camera. The property man turned a hose on a black-painted miniature of the bow of the boat and this was photographed right over the original shot.

"They had to take the picture this way not only because the noise of the motor and the rushing water would have drowned out the dialogue but also because the actors wouldn't have looked so good if they'd been getting doused with spray while actually cruising along."

FROM THE WATER, our friend leaped into the air and let us in on some secrets of aviation—as the movies do it.

The stars you see crouched behind whirling propellers, machine-gunning enemy planes from the sky, are seldom off the ground.

"We generally use long shots for airplane stuff and have stunt men dressed in the same costumes as the stars double for them as long as the plane is aloft," the cameraman said. "When you get a close-up of the handsome hero in the cockpit, he's nearly always seated in an accurate replica of it, firmly anchored somewhere in the studio. If other planes are seen in the background, we put 'em in with the projection process, or in one of the other ways I told you. If there's just an empty sky, we paint a couple of clouds on a grey back ground.

"We hardly ever fake a crack-up, though. If the plane is to be completely washed out, the pilot bails out via the parachute route out of camera range right after he starts the plane in its dive.

"But if we have to show a man at the controls when the plane hits ground in a not too serious crash, a stunt man does the job."

When two planes must collide in mid-air, either of two methods are used. Sometimes, though seldom, the planes are actually crashed, the pilots taking to their parachutes, but more often miniature models are employed.

"Water doesn't make very good rain for movie work; sometimes it won't catch the light the way we want it to, and if the scene has to be retaken a couple of times, it's apt to get pretty messy. So we generally just throw a couple of buckets of water on the ground and then use glass beads for the rain drops. They sparkle fine, and they splash more naturally than rain itself.

"Tapioca is used to simulate hail, and we usually use oatmeal for snow.

"One of the most talked-of pictures of recent years, *Glorifying The American Girl*, dealt with the life of a chorus girl. It opened with a shot of thousands of girls streaming over a tremendous map of the United States on their way to New York and the bright lights of Broadway. Only a hundred girls were used—and what they really walked over was the outfield of a ball park. They'd troop toward the camera over one part of the field and then go back and walk from another part, time after time. All in all, those girls tramped across the picture fifty-three times, the same negative being rewound between each trip. It's funny the audience didn't get to recognize them, seeing 'em so often, even though they swapped hats and coats and things between shots.

"The map was stuck in afterwards, through one of those double printing processes I told you about.

"Another time they made a crowd in a trick way was in *The Thundering Herd*. In addition to a few of the animals which they chased across the picture several times, they had a lot of tiny silhouettes of the buffaloes cut out and fastened to an endless chain at irregular intervals. They kept this running a few inches in front of the lens and it helped out a lot."

The foregoing revelation of movie tricks will not rob the films of any of their glamour. Remember that if it weren't for the trick cameraman and the techniques which he has developed, it would be impossible for the producers to bring you many of the breath-taking episodes which now thrill you.

Get new fun by watching the films for trick shots, but don't find tricks where none exist. For example, the only way you can film a convincing fight between a lion and tiger is to let a lion and tiger fight.



—Wide World

Gene Raymond, Leslie Howard, Dolores Del Rio and her husband, Cedric Gibbons at the annual banquet of the Motion Picture Academy of Arts and Sciences. Katharine Hepburn won the Academy's 1934 award for the best work done by an actress and Charles Laughton won the actor's award

HOLLYWOOD

The Stars' Own Beauty Hints

Continued from page forty-four

If you desire, you might apply a little cream around the eyes, patting it in very gently from the outer corner of the eyes to the nose and up over the eyelid. Then, after you've rested a few minutes, gently remove the cream and put on your eye shadow. Remember, if you want your eyes to appear large and luminous, your shadow should be darker at the fringe of the lashes.

Don't try for exotic effects with purple or green eye-shadow. It's a bride's place to look like the natural "full flower of girlhood" and she spoils a great deal of her charm by going sophisticated. Time enough for that later. And anyway, only women with thin faces, high cheek bones and long slinky bodies can really afford to look exotic!

THE PROOF OF good eye make-up is in it's not being obvious at first glance. No man wants his wife to have that artificial aspect. Young-girlish-nineteen can over-paint her mouth defiantly and use much too much mascara and still get her man—if he takes the trouble to find the real *her* under the bad "paint job." But once she gets him it's another story. How often have you heard a woman say inquisitively to her husband—"But you liked me made up this way before we were married. . . ." Yes, he liked her in spite of it! Now, you see, it's different. She belongs to him. He wants her natural looking. That is why young matrons should be so artful with their make-up.

A pair of high-powered eyes will keep any husband interested—but it isn't necessary to let him know you spent five minutes with eyelash make-up, shadow and pencil to give them that dangerously exciting look! Do it *subtly*.

And right here I'd like to give a warning to all brides: The minute your eyes tell hubby he's just something to be taken for granted you can say good-bye to romance. Keep them interested in what he says, always aware of his presence. You won't have any trouble doing this at first but about the third or fourth year of marriage—then is the time to check up on it.

And here's another warning: Get rid of that outdated idea that you have to retire swathed in cold cream and looking like something out of Puck.

Many a girl has wailed about that. For some it's even been a minor tragedy—and it's so needless. By all means use your skin and tissue cream before going to bed but—there's no reason why it should give you that oily, ghost-like appearance. Pat it in well all over your face. Then "set" it by dousing your face in cold water and lightly sponging it off with paper tissues. Never rub it off with a towel. By gently sponging it, enough of the cream remains to do its nightly trick of keeping your skin smooth and lovely, and yet it isn't so noticeable.

Another cause of worry for many a bride is oily skin. After she has thoroughly cleansed it the oil secretions have a way of seeping out so that her face becomes unpleasantly shiny. Well, a new and very delightful method has been discovered of overcoming that . . . and it's used by screen stars with that kind of skin. There's a honeysuckle cream that works magic with an oily skin and has an enticing fragrance more delicate

than any perfume. In the morning you apply your astringent first and then this honeysuckle cream, which serves as a make-up base. This combination of preparations will gradually correct the oily condition, and in the motion picture studios of Hollywood many stars have found the skin entirely normalized after using the astringent and honeysuckle cream for awhile.

MORNING, EVERY MORNING, is going to be important for you. You'll want your husband to carry away with him to the office a charming picture of you. One that will remain with him for the entire day. So—say it with pink! Very soft, very delicate. Get in a pinky mood! Wear that color if it is at all becoming because of all the shades, that is the shade for romance. Let your cheeks have a rosy morning flush. Let your mouth be a deeper, gay color—but not dark red. Save that for evening. And your hands . . . what are they saying about you as they move over the coffee pot? Are they white and smooth and cared for? Or dull, hardened, "housewife" hands? A man doesn't say much, but these little things have a way of growing into his consciousness.

So don't spare your hand lotion and twice a day work your tissue cream into the knuckles after thoroughly washing. If the hands are brown and spotted there is a bleach mask to rub on them to make them alluringly white.

And as for the nails . . . *they're the sign post of the girl who cares.*

Tissue cream will keep them from becoming brittle and almost everyone knows it is better to file nails because clipping has a tendency to thicken them. In choosing polish, study your skin tone. Very often a too rosy nail accents a sallow skin. And also consider your frock and lipstick. If you are in pastels, you will want a wild rose or shell pink nail polish. Black and white are the best offset for brilliant red lacquer.

But supposing you don't like a highly brilliant polish. Then dip the nails in cold water after the polish has dried and buff them. However, in case you want really shining results, use a layer of colorless polish underneath the bright one.

Stubby hands—yes, there's a trick for them, too. Two shades of nail polish, blended from deep at the moon to pale at the tip, will give the nails—and consequently the fingers—a longer, tapering look.

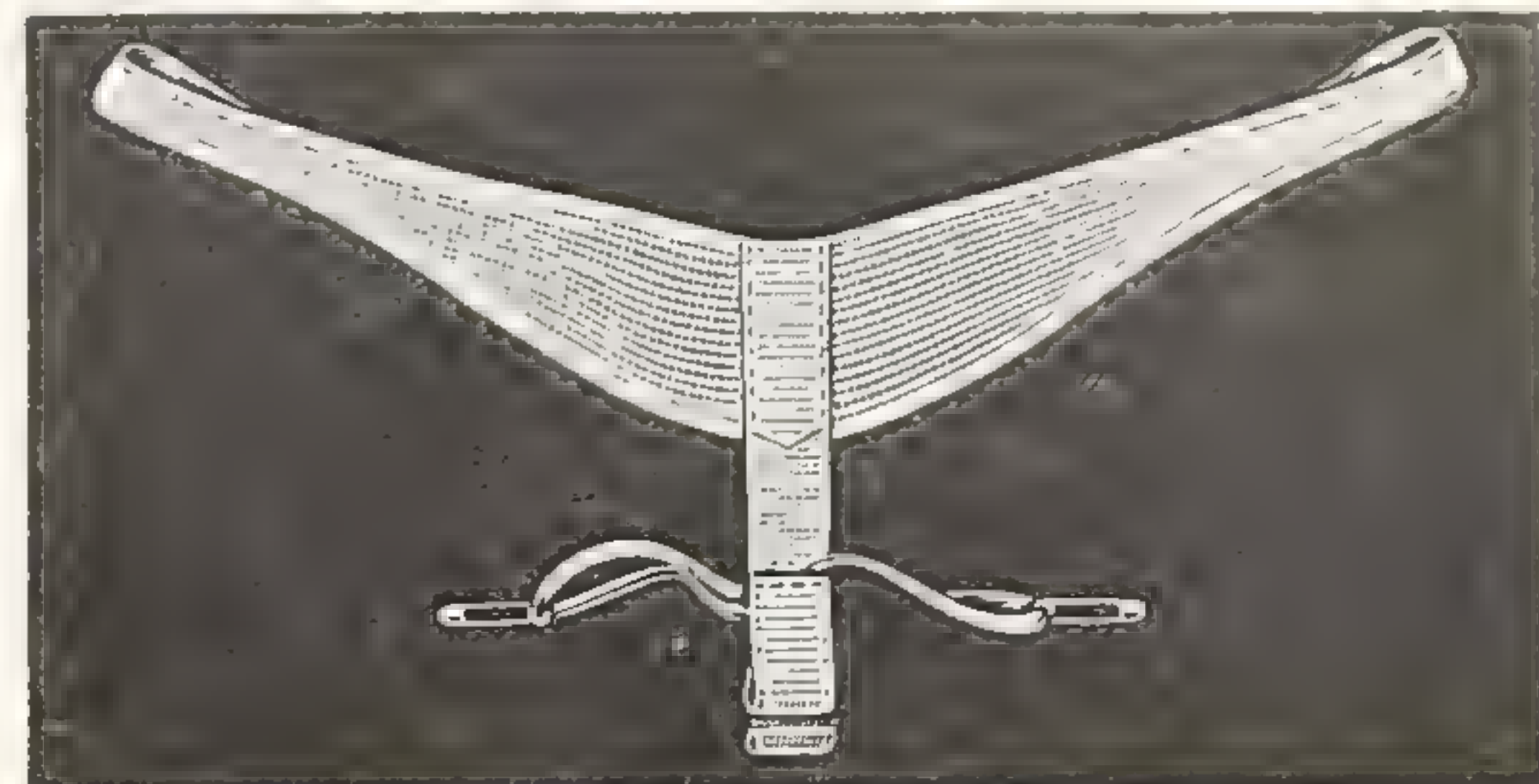
Ply your lipstick with a clever hand, giving your mouth a high arch and full, curving lines. As soon as you notice a tired droop to your lips and to the muscles at the side of your face, you might try Jean Parker's "huff and puff" facial exercise. Fill your cheeks with air and try to blow it out through tightly closed lips. Doing this twelve or fifteen times a day will strengthen the muscles and help to erase the little tired lines. Incidentally, Jean may soon be married herself. He's her high school sweetheart, Francis Lucas.

Frankly, as a last word to you brides, I think *personal daintiness* is the greatest asset you can possess. Remember—it's the little things a woman does that make a man worship her!

Personal Note

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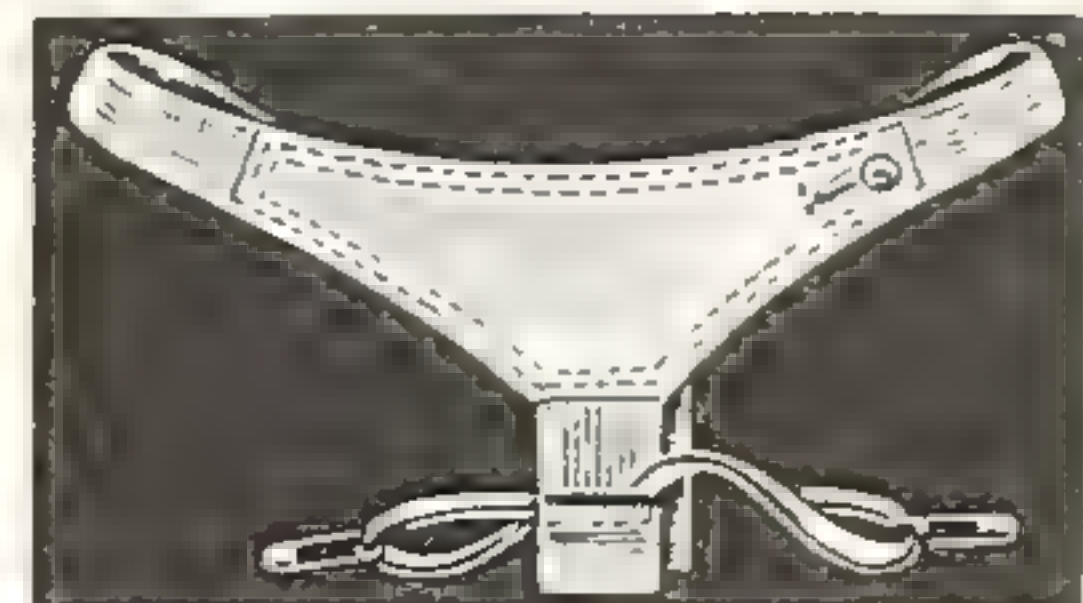
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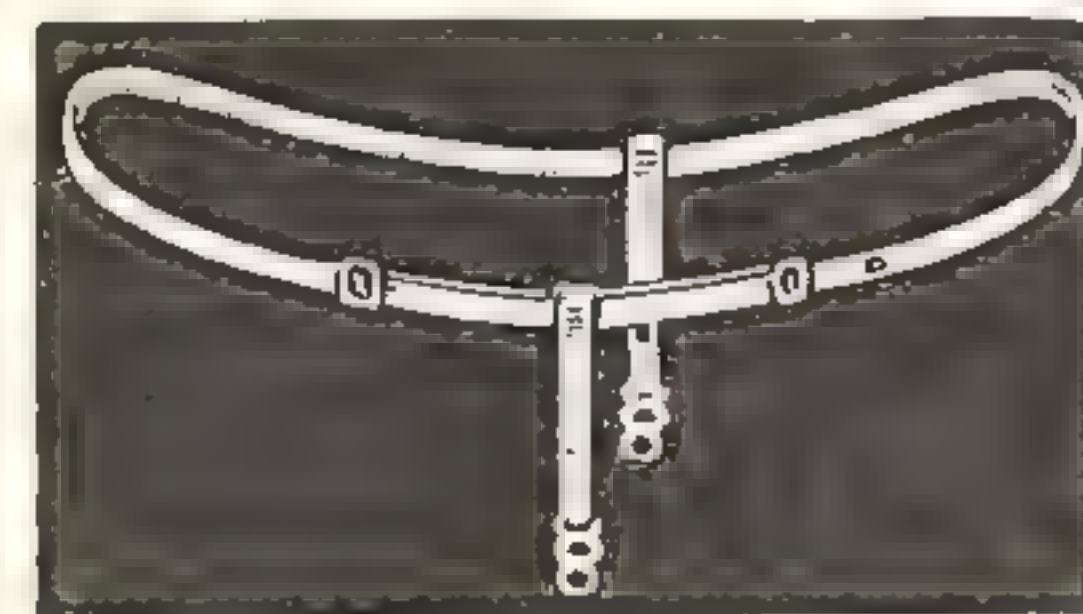
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Hot From Hollywood

Continued from page twenty-nine

Deaths

MARY FILBIN's mother succumbed to a heart attack... Fay Webb's paternal grandmother passed on at 80... Jackie Coogan's uncle, J. C. Dolliver, died in Frisco, where he operated a chain of theatres... Lilyan Tashman died in New York at thirty-four.

Financial

RICARDO CORTEZ has incorporated himself as Zetroc, Inc., to angel the Broadway production of *Shoestring*, a crook drama... Uncle Sam has clamped down on Jean Harlow, Carmel Myers, Greta Nissen, Eleanor Boardman and Eric von Stroheim for back income taxes... Jean tops the list with \$2,654 in arrears... Stephin Fetchit got a salary advance and paid off a \$1,404 claim by an ex-landlord while court attaches were seeking him on a bench warrant... Conway Tearle owns no real estate and his \$1,500 weekly salary is under attachment, he testified while appearing as a judgment debtor in an action brought by the executors of his late ex-wife's estate to collect \$10,000 in back alimony... Glenda Farrell is digging into her bank account for the purchase of a San Fernando Valley ranch on which she intends to park her son, Tommy, and her Dad... the scheme to restore Jackie Coogan and Clara Kimball Young to the screen via a series of two-reelers has ended in the courts, with Director Eddie Cline and some of the players suing for their unpaid salaries... Adolphe Menjou bought a gold mine for speculation, but he's holding up it's operation because equipment will cost him \$25,000, and Adolphe doesn't spend that kind of money without serious thought... Stuart Erwin and June Collyer have proved blessings to a crowd of artisans... Stu hired builders and decorators to restore one room that had been damaged by flames and ended up by having them rebuild the entire manor.

Crime

LILA LEE was robbed of jewels valued at \$12,000 by an ex-chauffeur, but she didn't know it until detectives picked up the Negro in a pawn shop where he was trying to dispose of the loot... Sanford Roth, an actor, was arrested on charges of brutally beating Bessie Silver, an actress, while partying in a beer garden... Leniency pleas by Will Rogers and Walter Winchell failed to move Judge Wilbur Curtis when 25-year-old William Tannen was brought before him on drunk driving charges... and the scion of the famous vaudevillian, Julius Tannen, was held for trial... burglars looted Nacio Herb Brown's home and fled with furs and jewels appraised at \$5,000.

Courts

PRODUCER SOL LESSER has asked the courts to decide whether Harold Bell Wright sold him all screen rights or merely the silent privileges on Wright's novel, *When A Man's A Man*... Harold Bell wants an extra fee for the talkie concession... Russ Columbo took time off from his romancing to sue Rusco Enter-

prises, Inc., for \$11,452, a counter action, the corporation having brought action to collect \$60,000 from him... the United States Circuit Court of Appeals denied John and Dolores Barrymore's priority in their efforts to collect \$154,000 they invested in the now-defunct Guaranty Building and Loan Association.

Science

ANN DVORAK has dropped her study of bacteriology in favor of piano lessons... Margaret Lindsay is recuperating after parting with her appendix... Eva Tanguay, long threatened by blindness, is submitting to an operation in hopes of saving her sight... a method of more accurately controlling the tiny electrical particles has been found, with the result that silversheet kisses no longer will sound like the popping of a pistol... Lew Ayres will shortly begin the syndication of a newspaper column dealing with astronomy, a subject that ranks second only to Ginger Rogers in his affections... the oxygen cage for fighting pneumonia, saved the life of Director Eddie Sutherland.

Social

IT WAS a very horsey affair, that dinner party the Darryl Zanucks threw the polo set in honor of those newlyweds, Aiden Roark and the former Esther Moore... the producer and his frau chartered one of the better night clubs for the occasion... when Mrs. Harry Beaumont tendered a surprise dinner in honor of her husband's birthday, she had the candle-light cake made to resemble a stock broker's board, and listed all of Harry's stocks, good and bad alike



At the age of four Shirley Temple has progressed far on the road to fame. She has scored a big hit in *Stand Up and Cheer* for Fox and is now filming *Half Way Decent* at Paramount

HOLLYWOOD



Janet Gaynor and her mother, Mrs. Laura Gaynor, are constant companions. Mrs. Gaynor has become a sister and confidante to her famous daughter and has helped immeasurably to ease the loneliness of Janet's solitary conquest of Hollywood

Janet Gaynor Rebels!

Continued from page twenty-one

ways out of her dilemma, but the answers she found to her problem were temporary, too fleeting.

She entertained. Friends came to dinner or for weekends, but they were not Hollywood people, motion picture stars. They were usually from out of town.

She has tried traveling. Once, on her vacation wanderings, she found the Hawaiian Islands. Since that time she has made over a dozen trips to this paradise spot in the Pacific. It is one of her real delights to sing an island melody or dance in native rhythm for her small audiences.

However the Hawaiian Islands are not home. The natives are not her neighbors, her house guests. The time between visits, partially filled with work, still leaves enough space for days of solitude unbroken by the call from a single visitor.

Trips to New York have become frequent. With her mother, Janet starts out by train with only the briefest advance notice in the papers and her own studio publicity releases.

Her last visit to the Eastern metropolis affords a graphic picture of Janet's relations with the movie colony of Hollywood.

Just after her arrival she met an old friend. "Did you know that Mary Pickford is in town?" she was asked.

"Oh, is she?" Janet said absently. Then she smiled wistfully. "You know, I don't know her. I've only met her once or twice and that was just to say 'how do you do.' I know that she's very nice, though."

A motion picture star and not an acquaintance of Mary Pickford, the first lady in the social swirl of Hollywood! It seems almost incredible.

It has been written many times about Janet that Hollywood is unable to understand her, that she is in Hollywood but not of it. That is a picture of the old Janet. The new actress Hollywood will be able to recognize.

One of Janet's first steps towards her goal was taken last fall while she was on the set at the studio making *Paddy, The Next Best Thing*. Here she met her best friend, Margaret Lindsay.

It was the first time in many months Janet had found a girl she liked and respected who was a Hollywood actress. Their tastes parallel closely. It was the

beginning of Janet's growing belief that perhaps Hollywood people can appreciate her naturalness.

"If people in Hollywood only knew her as I do," Margaret says in support of Janet's theory, "how they would love her!"

There is one other person who has helped to fill Janet's long days—her mother. Because she is young looking, vivacious, and likes a good time, Laura Gaynor has become a sister, a confidante, an inseparable companion to her daughter. She has had no difficulty in understanding Janet's success in films.

Janet has used a great deal of her spare time studying. Dancing, voice culture, dramatics. It has been hard work, a long pull, but it has gone hand in hand with the growth of the new Janet. Now it is up to casting directors to grasp the fact that they have a glamorous, dramatic actress instead of the wistful, best-girl-friend Gaynor of the past.

She has slowly awakened to the realization that glamour, the precious halo which surrounds its owner with fame and respect, must be wooed to be won. So she is beginning to return to a small part of the night life that was hers when she was married.

It has become the favorite item of talk, when conversation glanced off onto Janet, to mention Charlie Farrell in the same breath.

No article about Janet has been complete without a discussion of this romantic interest. And almost to a man, they have all agreed that ultimate marriage was inevitable.

It is true that Janet will listen for long hours in rapt attention when Charles Farrell is the object of conversation. But he is married! Janet's good sense of proportion cannot help but take that into consideration.

A romance between these two, an unuttered dream of thousands of movie fans, is not impossible. But it is utterly improbable. How foolish it would be for Janet to waste her entire youth waiting, probably in vain!

And that is the secret of the new Janet. She has determined to stop wasting the short precious hours of her twenties. She is tired of traveling her road alone!



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He's a "Right Guy"

Continued from page thirty

day, the jewels were returned in perfect condition. I didn't inquire who had taken them or how they had been recovered. The main thing that concerned me was that my friend had kept his word."

To listen to Tom recount some of his experiences with his racketeering friends in the East is intensely interesting. One can see, during his recital, that he is re-living in thought exciting, colorful days of the past. The jargon of the mob sometimes creeps unconsciously into his speech, making his narration all the more picturesque and intriguing.

"I was about thirteen when I stood talking to a man, who must remain unnamed, behind the Hudson Theatre. I had noticed a car circling the block but didn't give the occurrence another thought until my companion asked me to walk with him down to the drug store, on the outside. He hooked his arm through mine, something he had never done before.

"When we reached the drug store, he told me he was on the spot and the men in the car were waiting their chance to get him! If I hadn't been along, to accompany him down the street to safety, he would have been shot down then and there with machine gun bullets. But he knew those in the car wouldn't try to kill him as long as I was beside him for fear of hitting me."

A close call? Well, rather. On dozens of occasions, however, Tom might have "got his" as the "innocent bystander," were it not for the fact that he had friends in every mob.

Three weeks after the above incident,

when Tom was *not* with him, the racketeer dropped in a hail of machine gun slugs.

DURING his stage days in New York, Tom learned both the phraseology and the language of the grifters, a class of men not to be confused with racketeers and gangsters. A grifter is one who will do anything, large or small, to pick up "a bit of coin." This language, which the young actor can speak with the rapidity of a professional, is a form of pig-Latin, understood only when one knows the key.

He knows the technique of the short-change artist, that individual who can start out the day with a five dollar bill and end with a sizeable roll, gleaned through fast talking. He understands card manipulation because experts at the game took him into their confidence. Indeed, there is scarcely a form of racketeering of which he is not to some degree familiar.

But, with all his underworld knowledge, his connections, Tom has lived straight. He is an actor, and a good one. It's his life. He started acting at the age of three, and has been on the stage or screen ever since. He goes from one picture to another with hardly a day's holiday. Among his latest pictures are Radio's *Two Alone*, Metro's *This Side of Heaven* and Paramount's *The Witching Hour*, the latter which he is just completing.

He's "a right guy," in screendom as well as mobdom.

Lilyan Tashman's Last Interview!

Continued from page nineteen

and successes that are the lot of all show people.

"Lil is a martyr to this reducing business!" Nita exclaimed, the tears coursing down her cheeks. "She killed herself by starving to please the silly demand for skinny women. Why don't they want women to appear as God made them?"

"What a shame," Colleen Moore said. "Lilyan had no reason to die. I think it was her fetish for reducing beyond the safety point that took her to her grave. I've known her for ten years and she has always had a fear of putting on weight. This is a terrific shock."

THE MARRIAGE of Lilyan Tashman and Edmund Lowe, which has survived Hollywood divorce pitfalls for ten years, has at last been dissolved by death. Eddie Lowe was the one great love of Lilyan Tashman's life. It was a case of love at first sight. They were appearing together in a Broadway production called *The Garden of Weeds* and while the show did not prosper, their romance did.

When Lowe went to Hollywood, his first thought was to send for Lilyan. An instant success, his loyalty to her never wavered in spite of the temptations which beset every handsome young screen actor. When she, likewise, went over in pictures, he was the first to praise and encourage her. There never was the slight-

est amount of professional jealousy on either side.

They were seldom separated. When Lilyan would make one of her frequent trips to the New York which she adored, Eddie, if he didn't come along, would be pretty sure to follow soon after. He was with her in New York when the end came, so suddenly, after only one day's serious illness.

"She's with Kitty now," he said brokenly. Kitty was Lilyan's favorite sister, who died only last year. "I've got to go on, because she would want me to be the same 'good trouper' that she always was."

Doesn't it seem strange that the woman who on the screen has always been the home breaker should be so different in actual life? Their home life was an inspiration and their mutual devotion something which Hollywood was never able to take away from them.

If, as her best friend says, Lilyan Tashman sacrificed herself for her career, it may be that she felt the success, love and adulation crowded into her few brief years were worth the sacrifice. I just can't imagine Lilyan Tashman growing old. We, at least, can remember her in all her beauty and loveliness.

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"I Was Terrified!"

Continued from page thirty-one

Crogan, came rushing in, pale as a ghost herself, saying that something horrible, probably a disembodied spirit, was fussing with the electric light switch in her room; yanking it off and on with machine-gun-like rapidity.

"Nights were particularly gruesome. The tall trees that looked so lovely and plume-like in the daytime, stretched their limbs, rubbed their branches together with long wails, moaned, ran their long leafy fingers across the plaster of the house to add to the terror of the sounds within.

"MY BEDROOM had a balcony and on the balcony was a wide-winged chair that was nice enough to sun bathe in at noon, but at night it was a horrible demon. If I slid into a fitful slumber, sleeping with one ear open for a groan from the cellar, I would awaken suddenly to a gentle, insinuating, blood-chilling sound of rockers softly moving back and forth on the porch. All alone, with not a soul but myself watching, the chair would begin its nightly performance.

"Backward and forward it rocked, and I, shivering under my comforters, could think only of Alexander Woolcott's legend of the aged insane gardener, allowed to roam the English estate at will because he was considered harmless. The gardener rocked back and forth, back and forth, apparently sewing, his hand rising with regularity from what his watcher, awakened from midnight slumber, thought was a bit of embroidery. It was, the man soon enough learned, the head of the cook, neatly butchered, and the aged gardener was engaged in slowly and methodically plucking, one by one, the hairs from her head.

"You can imagine how I felt by morning when I reported at the studio for work. If I ordered the chair to the basement, how did I know that it might not add to the already alarming cellar noises?

"It was just before we moved that the ghosts acted their worst. Our nerves had withstood creaks, groans, rocking chairs controlled by black magic, electric switches possessed of the voodoo, but one bleak morning at four o'clock, the climax came. From the groans and moans it sounded like a lost souls' convention. I first thought of ghosts, of course; then I thought of burglars. So did mother. We called the police, and they invaded the cellar.

"Well, it wasn't a ghost, and it wasn't a burglar—so the police said. They looked everywhere, found nothing and after they left the moans continued.

"We moved out of the house, bag and baggage, just as soon as it was humanly possible for us to find an apartment that would be simply cluttered with neighbors, on all sides. No more remote, lovely, lonely villas for us.

"And even now," said Pert, satin-covered shoulders shivering, "I won't stay alone in the house at night."

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Size	Rim	Tires	Tubes
29x4.40-21	21	\$2.15	\$0.85
29x4.50-20	20	2.35	.85
30x4.50-21	21	2.45	.85
28x4.75-19	19	2.50	.95
29x4.75-20	20	2.50	.95
29x5.00-19	19	2.85	1.05
30x5.00-20	20	2.85	1.05
28x5.25-18	18	2.90	1.15
29x5.25-19	19	2.95	1.15
30x5.25-20	20	2.95	1.15
31x5.25-21	21	3.25	1.15
28x5.50-18	18	3.25	1.15
29x5.50-19	19	3.35	1.15
30x6.00-18	18	3.40	1.15
31x6.00-19	19	3.45	1.15
32x6.00-20	20	3.45	1.25
33x6.00-21	21	3.45	1.25
32x6.50-20	20	3.75	1.35

REGULAR CORD TIRES

Size	Tires	Tubes
30x3 1/2	\$2.35	.75
31x4	2.95	.85
32x4	2.95	.85
33x4	2.95	.85
34x4	3.35	.85
32x4 1/2	3.35	1.15
33x4 1/2	3.45	1.15
34x4 1/2	3.45	1.15
30x5	3.65	1.35
33x5	3.95	1.45
35x5	3.95	1.55

HEAVY DUTY TRUCK TIRES

Size	Tires	Tubes
30x5 Truck	\$4.25	\$1.95
34x5 Truck	4.25	2.00
32x6 8 ply. Tr.	6.95	2.75
32x6 10 ply. Tr.	7.95	2.75
36x6 Truck	8.95	3.95
34x7 Truck	9.95	3.25
36x8 Truck	11.45	3.95
40x8 Truck	13.25	4.15

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